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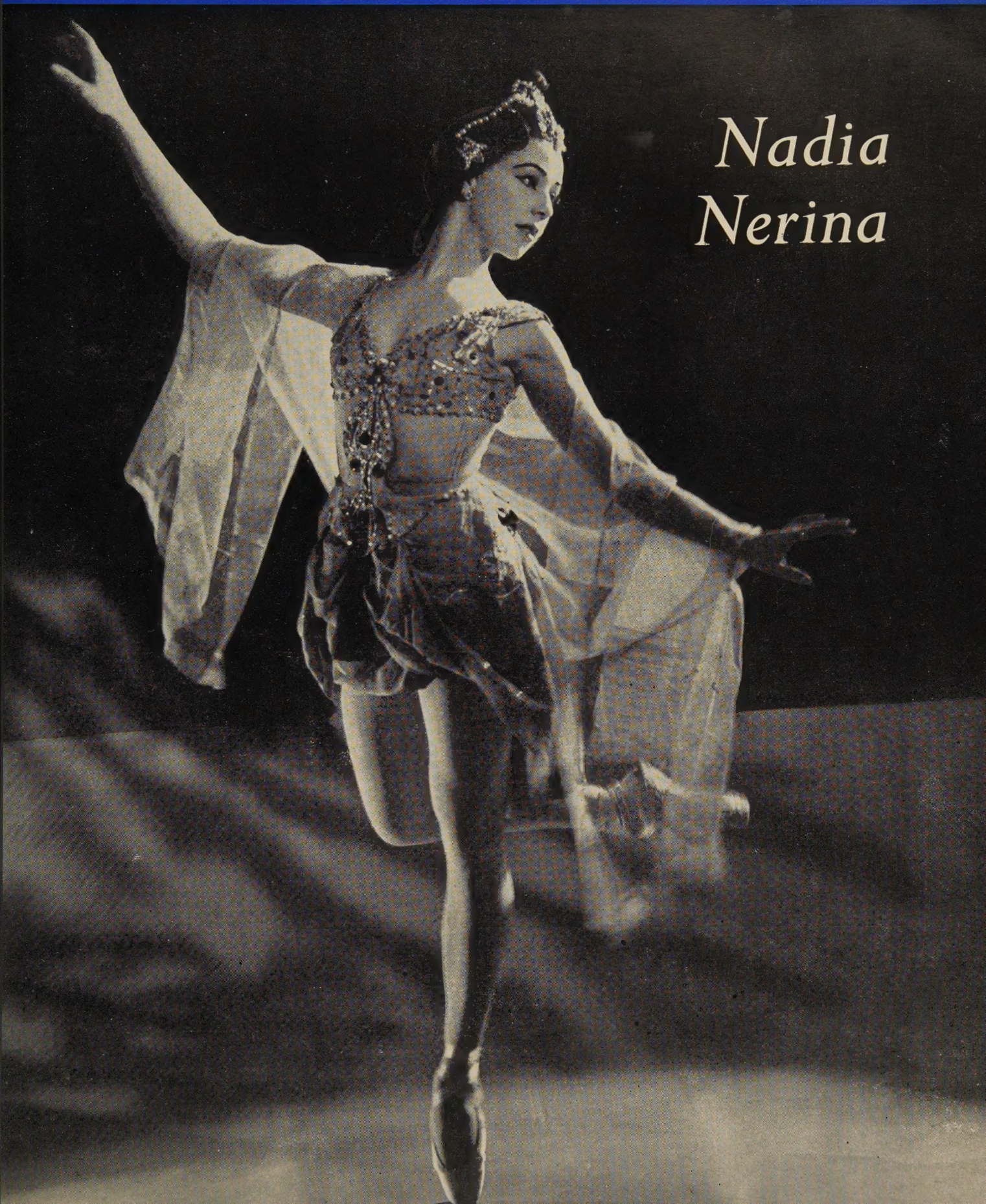

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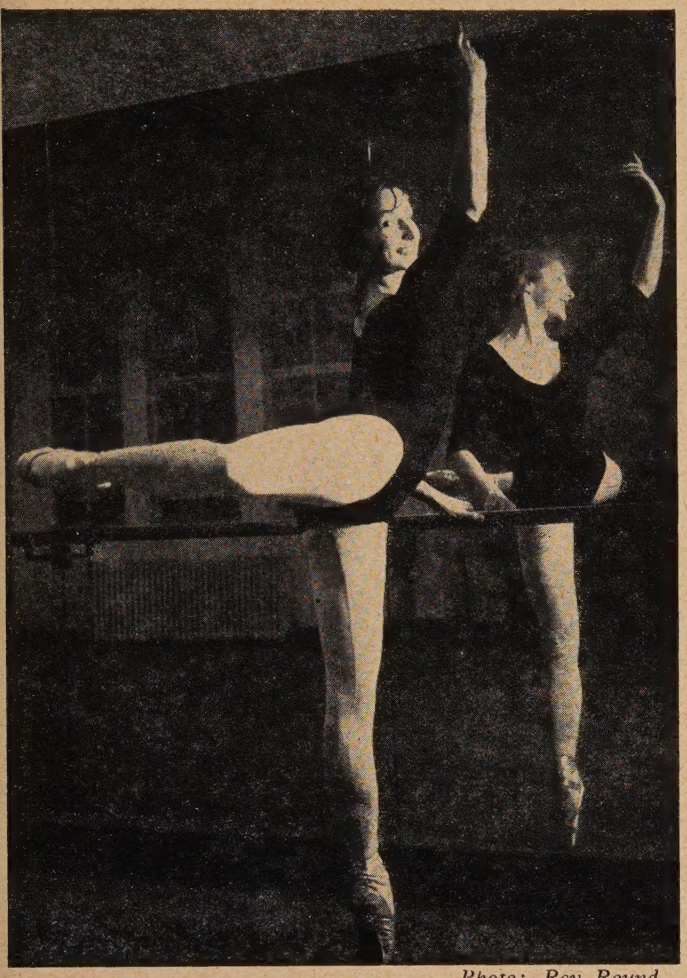

Photo: Roy Round

ANYA LINDEN

Reason: for dancing a Bluebird and Dawn within a few days of each other and for being unanimously acclaimed a potential star.

IT was just three years ago that we first made a note of Linden in our diary. She was with the Theatre Ballet at the time, and the note reads: "A new girl, Anya Linden, as a Mirleton. If she danced in time with the others she'd be good—as it is she's merely outstanding." DANCE AND DANCERS gave her her first press notice, and a year ago she was featured as a "Dancer you will know." Any day now newspapers and other magazines will start discovering her, and so slowly and surely a star will eventually be born.

The great success she has scored as the Bluebird in *The Sleeping Beauty* and Dawn in *Coppelia* should put her firmly on the road that leads to full-length roles and full-size bouquets. But the way of a young dancer, especially a young dancer as talented as this one, is difficult. The indications are that she is to become a great audience-favourite, which will probably mean that her every performance on stage, good, bad or indifferent, is to be greeted with a storm of partisan applause. Soon after, well-intentioned friends will start telling her that although she dances the *pas de trois* very sweetly, it is a pity that she is not given the chance to dance Odette-Odile, or that another company would make her a ballerina overnight.

But no one has been made a ballerina overnight yet. You can call a dancer a baby-ballerina, and she will still remain more a baby than a ballerina. Linden is probably one of the two or three most promising girls in British ballet today, but promise is a delicate thing. For it to be fulfilled in a dancer, the dancer has to be handled as carefully as a hot-house plant.

At the time Fonteyn and Grey were "promising" it was possible (indeed unavoidable) to throw them into the *melee* of ballerina roles and to let them sort out their own salvation. Now, in a large State company, at the Opera House, such a course is impossible.

Linden will have to rise slowly, fighting all the time against a competition that Fonteyn and Grey never knew. We, who were the first to acclaim her promise, wish her luck. She has the stuff of ballerina in her. In any case, if she never advances one jot, that was a wonderful first Bluebird—immature, but immaturely wonderful.

April 1954 Vol. 5 No. 4

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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Down the river together

"THE trouble with it all is that it is not ballet," said a classical ballet devotee on her way out of Martha Graham's performance at the Saville Theatre. "Really the classical ballet is unbelievably limited," proclaimed a well-known modern dancer in a loud voice on his way out of the Royal Opera House after the first night of *Sleeping Beauty*.

These overheard remarks have been typical of many heard around London during the past month and it brings up the old contention that if you believe in one thing, you cannot believe also in another. Many modern dance enthusiasts go red in the face and explode whenever the words Classical Ballet are mentioned; the ardent followers of classical ballet go pale swoon green should those fatal words Modern Dance happen to pass one's lips. A similar reaction is observed if anybody suggests that the R.A.D. and the Cecchetti methods of teaching might possibly be working towards the same goal—namely, to produce good dancers. But why should there be this antagonism?

It seems that in our blindness we are not all paddling down the same river, but have taken unto ourselves a number of little rivulets, which not only have no contact with each other, but do not even run parallel.

Dance, as I see it, is a great broad river flowing on relentlessly and interminably through the centuries. The classical dance is the centre of this stream, which has become fashioned, with the years, out of the course the river has taken. Into this river run many tributaries—Folk dance, ethnic dance, modern dance, jazz and so on—of varying importance and size. These tributaries go to swell the main stream—sometimes temporarily, sometimes permanently—but they add their contribution to the river Dance. The important fact is that it is really one river and it is flowing in one direction. Occasionally flotsam gets caught in the stream which the strength of the main body casts aside until it is thrown impotent upon the shore.

There is not the slightest reason why, if you worship at the feet of Markova and Fonteyn (and who does not?) that you cannot also show equal appreciation for Martha Graham, Gene Kelly, Fred Astaire or the dancers of Bali or Yugoslavia. But frequently are we threatened with violence should we show that we can see good in all dance provided it is the best of its kind. We are told that we are blind, disloyal and thoroughly unworthy. It may be said that those at the peak of the dance profession have always been the first to admire and learn from the other branches of their art—that, of course, is why they have reached the peak.

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KENNETH MACMILLAN in John Cranko's *The Lady and The Fool* for the Sadler's Wells Theatre Ballet, which has its London premiere at Sadler's Wells Theatre on March 31. **Photo: Denis de Marney**

COPPELIA

New production revised by Ninette de Valois at the Royal Opera House, Covent Garden, on March 2, 1954. Book by Charles Nuitter and Arthur Saint-Leon. Music by Leo Delibes. Produced by Nicholas Sergeyev. Choreography by Lev Ivanov and Enrico Cecchetti. Designed by Osbert Lancaster. Lighting by John Sullivan.

Cast

Swanilda	NADIA NERINA
Franz	DAVID BLAIR
Dr. Coppelius	FREDERICK ASHTON
Coppelia	ELAINE THOMAS
The Burgomaster	HAROLD TURNER
The Innkeeper	FRANKLIN WHITE
A Peasant Girl	JULIA FARRON
The Duke	RONALD HYND

Swanilda's Friends, Peasant Girls and Boys, Dolls, etc.

Act I

The Square of a little town

DR. COPPELIUS, a doll maker, has constructed a doll—Coppelia—so lifelike that everyone imagines her to be a beautiful girl sitting on his balcony. Swanilda is annoyed when she discovers that Franz is trying to flirt with Coppelia.

The Burgomaster announced to the town that there is to be a fete to celebrate the presentation of a new bell to the town and that all betrothed couples will receive dowries from the Duke.

Swanilda tests Franz's faithfulness to her with an ear of corn; the test fails and she is worried. Everyone dances for the Burgomaster, who then departs.

Coppelius comes out of his workshop and is teased by a band of youths. In his confusion he drops the key to his front door, which is later discovered by Swanilda and her friends, who enter the workshop. Franz returns and decides to pay a visit to the girl on the balcony.

The first act at the end of the pas de six *with Nerina centre. Photo: Baron*

AT last, at long last we have a production of *Coppelia* about which we have no need to blush with shame. Ninette de Valois has taken bits from the Danish production and bits from other places, wedded them to the Ivanov version and the ballet has come alive and the story has a flow.

For an English company what she has done is absolutely right. We have no tradition of mime so these scenes have not been overdone: but we have got the dancers and they have been admirably used.

A great deal of this improvement is due to the shape of Osbert Lancaster's setting which closely follows the shape, though not the style, of the Copenhagen production. The major addition being a church, always an essential feature of the main square in any provincial town; the steps leading up to it give another level which is useful for grouping the onlookers. Opposite Coppelius' house is a hostelry where the youth of the village can gather. Swanilda's house, upstage at the back, has a flight of steps leading to the front door—this helps Swanilda's entrance. The village square is now a place where all these strange, but not fantastic, happenings might take place.

The production differences begin to become obvious after the episode with Swanilda, Franz and the butterfly. The villagers have been wandering on in pairs during this scene. Swanilda stumps off in a fury at Franz's cruelty in spearing the butterfly; he looks disconsolate. The villagers tell him not to worry and forget all about it in a dance.

One couple start to dance the Mazurka, they are immediately followed by another couple until eventually everyone is dancing madly. How much better is this natural sequence of events than that old musical comedy entrance with everyone rushing on in lines! In the middle of the jollifications, the Burgomaster arrives and tells his news to various people around him while the dance continues in the background. The Burgomaster crosses to talk to his old friend the Innkeeper but is eventually caught up in the dance with the villagers surrounding him.

For the remainder of the act, until he leaves, the Burgomaster sits in front of the inn surrounded by his loving subjects who come to chat and take a drink with him.

The dances for Swanilda and her friends are vastly improved by the fact that they have knee-length peasant skirts. They now belong to their surroundings instead of being apart from them.

After the Ear of Wheat dance and the *pas de six*, a Peasant Girl comes on who is obviously an old flame of Franz's. Everyone tries to explain that Franz is betrothed to Swanilda but she fails to understand and goads Franz on to dance a Czardas with her which he willingly does.

Night starts to fall as the villagers leave, after the Czardas, to go home to prepare for the night's festivities. Coppelius comes out to take the air and also to have a little drink in the pub.

After only one viewing, it is impossible to see just where the choreography has been altered but I would not say that it has been drastically altered anywhere except that with a new sense to the production, the dances appear to emerge naturally out of the narrative—it all has logic. If the *corps* appeared a little ragged in the Mazurka, they certainly made up for it in the Czardas which was given with tremendous spirit.

Swanilda would seem to be the ideal role for Nerina, she has great *joie de vivre* and technical brilliance—her *équilibre* is formidable. Blair's Franz, even when he was with the Theatre Ballet, was generally considered to be the best we have and his charm is still considerable even if he did not project at Covent Garden to the extent we had hoped. He seemed a little over-awed by his surroundings and he was not the steady partner that he used to be. No doubt all these things will improve as he becomes more acclimatised to his new environment.

Turner made a jovial Dickensian Burgomaster, perhaps a shade too exaggerated for real life, who was nevertheless a convincing centrifugal point in the life of the village.

The second act with Coppelius (Ashton) centre. Photo: Baron

In this act, Ashton was still feeling his way in his search for the real Dr. Coppelius; he seemed to be a lovable but slightly comic character rather than one with a streak of the sinister. Franklin White gave an excellent study of the Innkeeper.

The whole act would be improved by a little more exuberance from everyone. People are still apt to form into little static groups for no reason at all.

Lancaster's setting is full of fresh clean air, perhaps a little too clean as the flat surfaces of the houses could do with some "atmosphere." The regular cumulus clouds were rather too eye-catching and the slope of the roof on Swanilda's house was far too steep. Otherwise it was as good a first act as I have ever seen and the typical Lancastrian mixture of architecture never placed the village too definitely.

Act II

Dr. Coppelius's Workshop

INSIDE the workshop, Swanilda is dared by her companions to approach the cupboard that hides Coppelia. They discover she is only a doll and in their joy they set all the other dolls in motion. They are interrupted by the return of Coppelius, who drives them out except for Swanilda, who hides in the cupboard so as to take Coppelia's place.

Franz appears through the window, but is seized by Coppelius, who threatens punishment though, on second thoughts, Coppelius adopts another plan. He decides to drug Franz and, by the use of his magic book, to bring life to the Coppelia doll with the spirit of the unconscious boy. Swanilda pretends to come to life to the intense joy of Coppelius; unfortunately she gets rather out of hand. Swanilda's friends return and together with the awakened Franz they depart, while Coppelius discovers that he has been tricked.

ALTHOUGH there have not been many alterations to the form of this act, the new setting has improved it immeasurably. It is a musty attic where a toymaker might well construct his animated dolls. Bits of half-made dolls lie around and there are now a Spanish and Scottish doll which give the lie to Swanilda's two variations. The Coppelia doll is relegated to a corner cupboard, so much better than the flimsily-curtained alcove in the old productions. A mechanical horse and man, hanging from the rafters, give a slightly macabre air.

There are several little production additions which help considerably. One of Swanilda's friends hides behind a doll when Coppelius enters and she turns the doll round as Coppelius crosses the stage which makes it look as though the doll has come alive. The Scottish doll does a few steps before Swanilda's Ecossaise variation so that her dance follows naturally.

Another improvement is the way the friends come on at the end of the act. They enter one by one and each get behind a doll, all of a sudden the whole lot are set in motion. It gives greater animation to the end of this scene.

Nerina was charming all through and made the whole scene quite plausible. The Scottish and Spanish variations are still very dull and the help of Vyroubova or Nemchinova should be enlisted to show how these variations should really be given.

Ashton's characterisation had settled down in this act and he contrived to be most touching, though I personally missed that very moving moment when he suddenly realises that his dreams have come true and he has created the first live doll in history.

Act III

The Square of a little town later the same evening

THE Duke appears to bestow purses of gold on all betrothed couples. Coppelius arrives and complains that his dolls have been ruined, but he, too, is placated with a purse. The peasants dance a Masque of the Twenty-four Hours. Franz and Swanilda are forgiven and their marriage is made the crowning event of the occasion.

BY placing this act in the same locality as the first act and by making the action a continuation from the two previous acts, the work becomes more homogeneous. Anyway the fanfare, which we heard outside the window in act II, seemed to indicate that preparations for the night's festivities were well underway.

I very much liked the opening with the Innkeeper asleep on the decorated wagon carrying the bell. All the houses have been decorated with garlands, lights shine from the windows and a candelabra blazes through the open door of the little church.

The Burgomaster, talking animatedly, conducts the Duke to the seat of honour in front of the pub and the festivities start.

The Masque of the Hours has now been divided into eight morning hours (containing the Aurora and Prayer variations), eight midday hours (containing Work, the Betrothal Dance and the *pas de deux* with variations for Franz and Swanilda), and the dance of the eight evening hours. The Work *pas de quatre* is now a *pas de huit*, the Betrothal *pas de deux* is now a *pas de douze*; though the choreography remains fundamentally the same, except for the entrance and final group, both dances become far more important by means of the enlargement.

Franz now dances the real variation and not the old one, interpolated from *Sylvia* (perhaps the old one could be returned to *Sylvia*), which has improved as a consequence though he has to finish on two lots of *double tours* which, unless perfectly executed, make a rather messy ending.

The ballet ends with Franz and Swanilda being brought on in the wagon with the dedicated bell (just like *Oklahoma* and *Napoli*), while the villagers dance around throwing flowers. The forgiving Coppelius waves from his window to the assembled company.

Apart from the excellent dancing of Nerina and Blair, the most impressive work came from Anya Linden as Aurora. Here, surely, is a Swanilda of tomorrow! Though Julia Farron, as always, brought great artistry to Prayer she lacked that tranquillity that always made Beryl Grey's interpretation so outstanding. The company went through their paces adequately though one seldom got much feeling of a peasant fiesta.

Lancaster's night sky is rather too violent and the designs of some of the costumes are not entirely satisfactory as they become too balletecised; it seems a pity that they could not all have peasant dresses as in act I. But taken as a whole, Coppelia is now a production of which we have just reason to be proud and upon which an even better production can be built—the foundation is right; previously the foundation has been non-existent.

Peter Williams

Franz (David Blair) and Swanilda (Nadia Nerina) declare their betrothal to the Burgomaster (Harold Turner).

Franz and Swanilda at the end of their pas de deux *in the last act.*
Photos: Baron

First steps into the maze

These impressions of Martha Graham and her company were written on the morning after the company's first appearance in London. No doubt further acquaintance with the repertoire will reveal much that has been overlooked and not yet been shown.

Robert Cohan, one of the principal male dancers in Graham's company in Dark Meadow. *Photo: Jack Mitchell*

THE CREATOR

IT is with a certain amount of nervousness that one approaches, for the first time, a figure about whom one has heard for many years. A figure who is generally considered to be the high priestess of the Modern Dance. We have been told of the influence which Martha Graham has had on American choreographers whose works we have applauded without being fully conscious of their source.

On the opening night of Martha Graham's season at the Saville Theatre, the curtain rose upon a solitary figure of dynamic stillness. As fear gradually took possession of her, from the first quivering of the face through the whole body, we followed Graham on her tortuous *Errand into the Maze*, until she finally triumphed over Fear (represented by the Minotaur). In this journey Graham fulfilled all that I have ever heard of her. There was not the slightest doubt that here was a truly great artist of the dance.

Pastures new

In this and in the two succeeding works (*Diversion of Angels* and *Night Journey*) whether as a performer or choreographer, Graham opened for me a field not new so much as ignored. For most of us have come to the dance through the classical vocabulary shaped by the refinement of centuries—a hand, foot or head should always be placed so. We have forgotten sometimes that movement—Dance—is occasioned by impulses and emotions. The mind is the transmitting-station which sends out its message through the heart to the extremities of the body.

In this first programme it was not possible to see the extent of Graham's range—Fear, Joy and the force of destiny are but a tiny segment in the full circumference of human emotion and experience.

Her work is as stark and stripped of all frills as a monastic cell. Yet every one of Mr. Noguchi's props are so integrated in the movement that they become a motivating force. The same can be said of the lighting from that mistress of stage illumination, Jean Rosenthal, together with some fine scores played by a small, well-balanced orchestra.

Graham's great contribution to dance is means of expression through movement and there is no frontier she does not cross to achieve her effect—contractions, suspensions, falls, leaps and turns are all brought into play. On first viewing it was not always easy to see what motivated many things which happened on the stage. But greater familiarity with her method and her obviously deep-seated intelligence will undoubtedly bring illumination. The Book of Isaiah, for instance, needs continual re-reading and contemplation before its profundity is revealed to the smallest degree. The same with Graham's work.

Discovering the source

The fact is that she compels in one the desire to return again and again to explore the many paths which lead to the moment of truth. She has opened up a vast virgin territory of movement some of which has been utilised by de Mille, Michael Kidd, Jerome Robbins and Jack Cole. But all those she has inspired have not, at any rate in the works I have seen, followed her in anything more than the externals; it has not been apparent that they have searched deep into the heart as has she.

To someone like myself who has not always been impressed by the Modern Dance movement as seen in Europe, Graham has now set a standard by which one can assess all future performances. Just as many of us who saw the Diaghilev company will always have a standard by which to assess today's ballet.

As a performer I find Graham most telling in her moments of repose—always the test of a great artist. She can stand or sit on the stage and convey an eternity of tragedy in the position of a hand or the tilt of her head.

She has wisely surrounded herself with a magnificent company of dancers so perfectly trained that one is never conscious of effort. Everything the company does is immaculate in its finish. To reach such perfection must have taken many years of developing the right muscles and control.

With one exception the critics have not, on this morning, been too kind to Martha Graham. Although everyone is entitled to his or her opinions, I would say that they have not fully understood Graham's art nor is it any too easy to fathom the depths of her intelligence at first viewing. But I am certain that there are many dancers and choreographers who will come and drink at her fountain and their work will be immeasurably enriched by the experience.

Let us hope that this cool reception, which was by no means reflected in audience's reception, will not stop her from returning to England again in the near future. Her presence has been a revelation and inspiration to at least one hardened old lover of the dance. There is no doubt that the snowball will gather momentum and size.

PETER WILLIAMS

Robert Cohan as the Poetic Beloved, and Stuart Hodes as the Dark Beloved, in Deaths and Entrances.

This work was a legend of poetic experience. In the life of the heart there are deaths and entrances of hopes, fears, memories, etc.; which know no barriers of period or time. This was seen through the eyes of three sisters in an old house on a winter evening. Various objects kindle their imagination and the associations give them vision of their destiny.

Photo: Jack Mitchell

Two studies of Martha Graham as Jocasta in Night Journey.

Based on a quotation from Sophocles, the work reveals Jocasta at the moment of her death when she faces and understands the various forces which moulded her life.

Impossible in a photograph to give an idea of the remarkable designs of Isamu Noguchi whose work contributes such an integral part of the performance.

Photos:
Arnold Eagle

THE CREATIONS

THE first dance-work gives a good idea of one of Miss Graham's choreographic methods. *Errand into the Maze* is ostensibly a narrative *pas de deux* telling of "an errand journey into the maze of the heart's darkness in order to face and do battle with the Creature of Fear." The theme has served well artists in the past from the Greeks and Beowulf onwards, and, of course, its emotional implications are well-docketed in the case-books of psychology.

What Miss Graham does is to fine away the narrative element until the work becomes an abstract portrayal of a spiritual experience. The protagonist is not a character but a representation of this experience, a universal symbol for a person overcoming fear. If you are one of those people who, every time you hear the word symbol mentioned, reach for your hat, forget it and regard *Errand into the Maze* as a simple theatre piece, designed to exploit the remarkably intense personality of Miss Graham.

It possesses, as did all her first three works, a truly Diaghilevian unity of conception. Noguchi's setting, Menotti's music, Rosenthal's lighting and the choreography are perfectly combined. What the programme calls "the instant of triumph" over the nameless fear, and "the emergence from the dark," are beautifully conveyed. Miss Graham's vocabulary is deliberately restricted (she wears a tight skirt, and the Fear's arms are held by a yoke) as though, like a painter, she is limiting her palette to obtain a certain effect.

The decorations and props by Noguchi (designer of Balanchine's *Orpheus*) are utilised by the choreography, frequently becoming part of the general design. The style of dancing (most of her works are performed in bare feet) is frenetic and intense, and employs a great degree of virtuosity.

Joy through movement

The second dance-work on the programme, *Diversion of Angels,* proved to be plotless with dramatic overtones; Graham's version of the *Serenade* type of ballet. Attached to this work is a long quotation from the *Centuries of Meditation,* by the eighteenth century poet, Thomas Traherne, which is both apt and misleading.

Apt because its description of young boys and girls playing in the Heavenly city is appropriate to the work's youthful beauty; misleading because its association with Traherne makes one look in the work for that poet's quality of ecstatic childlike mysticism which it appears not to possess.

Choreographically it is more complicated than *Errand into the Maze.* The group dances are imaginatively conceived, the whole work having a dynamic flow that challenges comparison with Ashton and Balanchine.

Revelation of destiny

The concluding dance-work of the first programme was *Night Journey,* a version of Oedipus. The work "reveals Jocasta at the moment of her death when she faced and understood the forces which had moulded her life." In its cyclic structure taking death's delirium as its point of departure it has something in common with Helpmann's *Hamlet.* (It was first produced on May 3, 1947.)

If it sets out to be a dance commentary on Sophocles, *Night Journey* must be regarded as a glorious failure. Miss Graham is no Sophocles nor Jocasta. Although the work has undeniable tragic power, it is in no way a Greek tragedy. Her tragedy has no scepter'd pall and is not gorgeous, we are appalled but not purged. Sophocles is impersonal and magnificent, Graham is personal and moving.

Her Jocasta never came from ancient Thebes, but from contemporary America, and appears to be combating an Oedipus complex rather than Oedipus' destiny. If on the other hand Miss Graham, like the modern French school of dramatists, was intent on giving a contemporary version of the Oedipus myth, we can grant her a large measure of success.

In this work she uses dance symbolism extensively. The symbolism is crude and obvious, as all dance symbolism must be if it is to make its point to the audience. A fine example of her method here is Jocasta's memory of Tiresias' disclosure of Oedipus' identity. Jocasta and Oedipus are held, entangled by the rope representing their destiny, in a frozen pose of anguish. Tiresias, the inevitable but unwilling agent of their destruction, moves behind them and suddenly comes forward, tumbling them both to the ground. On paper it sounds a trite device, in the theatre it is unlikely to be forgotten by any sensitive person seeing it.

Miss Graham also uses the dance-image to fine effect, such as when Oedipus, after the realisation of his tragic birth, is lifted aloft by the Chorus and then plunges to earth.

This major theatre-piece is once again a perfect amalgum of its constituents, honours being shared by Graham, Noguchi, Rosenthal and the composer, William Schuman.

Finally the dancing. In all the works this could hardly have been bettered. Graham herself is a great dancer, expressive, powerful and with an excellent technique. The rest of the company are not, perhaps, such great dancers, but the level of technical accomplishment seems consistent throughout the company and to be as high as Miss Graham's own. It really is that press agent's dream —a company of soloists. All the ensemble work has a precision that makes it look as though they are fitted with radar. Most classical companies could learn an invaluable lesson from this homogeneous troupe.

CLIVE BARNES

The remainder of the repertoire will be reviewed in our next issue together with the personalities of the company and a full assessment of the music.

So you want to form a club

by

CLIVE BARNES

WHAT is the function of a ballet club? In practice they fall into two frequently over-lapping categories; those that talk and listen, and those that dance and watch. They exist in a variety of places for a variety of reasons. Their scope and size is as variable as the weather in April.

The "talking" clubs range from the lordly London Ballet Circle, with a membership of hundreds, regular film-shows, and lectures by such celebrities as Balanchine and Jooss, to the humbler little groups scattered up and down the country, consisting of enthusiastic ballet-goers who gather together to talk about ballet over coffee and buns.

Among the production clubs are to be found those of genuine serious intent, and those that are little more than the extra-mural department of the local dancing teacher. Most of these clubs, the talkers and the doers, are affiliated to a national body, the Association of Ballet Clubs, which helps them get speakers, arranges film shows and acts as a sort of general advice office, on subjects as diverse as the working of the Entertainment Tax and how to make block-bookings at Covent Garden.

The talking clubs run very close to pattern. They are held together in each instance by a hard-core of well-informed enthusiasts. From bitter and sweet experience I know that they are exhausting to run and delightful to talk to.

Oxfordian example

Three years of helping to organise such a club in Oxford in the face of a largely disinterested university (this, of course, was during the ballet boom, now the boom is over the traditional home of lost causes has, I am glad to say, taken ballet to its bosom, and the Oxford University Ballet Club is one of the most flourishing in the country) taught me all I'll ever need to know about the trials and tribulations of gathering together (preferably at the same time) speakers, meeting-places and audiences.

Ballet clubs such as these will always have a place in the ballet scene as long as there is one man to say Mr. X is a choreographer of genius and another man to disagree with him. Their members are the back-bone of our ballet audience. But the position in the general ballet scene of the production clubs is less secure.

Some years ago G. B. L. Wilson, President of the Association of Ballet Clubs and godfather of the ballet club movement in this country, pointed out that there is no more professional theatrical art than the ballet, unless it be the circus. Is amateur ballet a practical possibility? Most of us will have seen amateur shows and suffered a thousand deaths at the tastelessness of the exhibition. Most amateur performances (and it seems as though I've seen hundreds of them) are veritable albert-memorials to, what foreigners call, the "inartistic" English. Badly chosen themes, ill-fitting music and costumes, scenery (if any) that looked as though it was dreamed up at the dress-rehearsal (if any), and choreography banal enough to make, by comparison, the worst choreographer in the professional world look like a sublime amalgum of Vigano, Perrot, Fokine and Ashton.

Performances such as these are fun if one is participating (as part-choreographer of an opera-ballet in my youth, I speak from experience), but to the onlooker, unless he be a near blood-relative of, or passionately in love with, one of the participants, they are a bore. This is a pity.

With so much of the nation's ballet activity centred in London, the ballet clubs could, but do not, play a valuable part in propagating interest in ballet throughout the country. They might form the basis of a provincial repertory movement in ballet which could lead the art to a new level of prosperity.

Provincial centres needed

That ballet needs permanent provincial centres in this country (analagous to the dramatic repertory companies found in most towns) is self-evident. The formation of miniature ballet companies playing in small theatres and producing specially composed "chamber ballets," like those produced at the Mercury Theatre by the Ballet Club before the war, and Ballet Workshop since, should be the ideal for the larger provincial towns. The ballet clubs can, with their shows, materially assist the attaining of this ideal.

In the first place the clubs will have to recognise that no first-class ballet can exist that is wholly amateur. You may be able to get some promising semi-professional students from your local schools, but you will still be well-advised to engage one or two professional guest artists.

Enlisting aid

Your local dancing-teacher *may* be a choreographic genius, but you will almost certainly get better results by engaging a young professional choreographer who has had ballet company experience. Unless the choreographer produces his own designer, the assistance of the local art school should be enlisted, and the musical side of the production should be placed in the hands of a skilled musician.

Interest the writers and newspapers of your district in the venture, and above all interest your local council. If there is a repertory theatre in the town obtain their co-operation over lighting, make-up, construction of scenery (it probably has a work-shop) and the making of dresses.

But the money, where will it come from? Any club attempting anything more ambitious than a display of dainty toe-dancing will certainly show a financial loss on the performances. First tooth-comb your locality for a wealthy private patron who could afford to lose a hundred pounds or so. This having failed, try, through a sympathetic Councillor, to get the Town Council to guarantee against loss—the estimates of most Borough Councils, etc., include a figure for municipal entertainments. Local business interests might also be persuaded to help; the Excess Profits Tax can be transmuted into quite a useful "Arts Council grant" by a skilled alchemist. You might even try the Arts Council itself, it has supported less worthier ventures in the past.

We can help

The problem of obtaining a professional choreographer and dancers is easily solved. DANCE AND DANCERS will announce any clubs wishing to obtain the services of dancers, and the dancers can contact the clubs direct.

There you have it. A necessarily brief recipe for better performances by ballet clubs. From such a recipe it could well be possible to build up a permanent repertory and give short seasons in a small local theatre. If, to your ballet club, the recipe reads like Mrs. Beeton does to a modern housewife, then forget it.

A lot of fun can be got out of amateur ballet and those who take part in it can get shrewd, practical insight into the difficulties confronting professional ballet companies. But please refrain from selling tickets to strangers, particularly if, as can easily be the case in provincial towns, your performance will mark their first acquaintanceship with ballet. It's enough to put them against the art for life.

A scene from Lichine's Golden Birds *which was first given by Ballets de la Ville des Anges in Cannes on January 9. One of the outstanding features of this work was the performance of Mary Gelber (aged 13) seen centre.* *Photo: Lido*

FESTIVAL BALLET'S

Monte Carlo Scrapbook

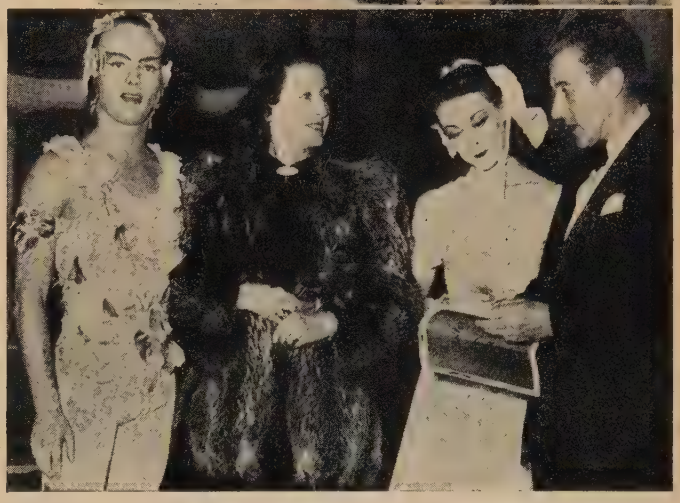
SINCE 1911, when Diaghilev had his first Monte Carlo season, that beautiful gambling resort has become inseparably linked with ballet. Until the Diaghilev company ceased in 1929, it was always to Monte Carlo that the company returned to create its new works and to refurbish the old. The atmosphere is possibly more ideally suited to the creation of ballet than any other place in the world. Realising this, both Colonel de Basil and René Blum used Monte Carlo as their headquarters during the 'thirties. Since the war, the Grand Ballet du Marquis de Cuevas and Lifar's Nouveau Ballet de Monte Carlo had seasons in the fine and historic theatre attached to the Casino.

Festival Ballet is the first British company to have a season there. The season which they finished at the end of January was their third in the four and a half years of their existence. In the tranquillity of the Mediterranean resort it was possible for Nicholas Beriosoff to rehearse and create most of his version of that great three-act work—*Esmeralda*, which London will see during the company's summer season.

[Photographed by René Maestri]

Briansky and Krassovska rehearse on the Casino terrace

To Monte Carlo came Yvette Chauviré, France's great ballerina, to make a number of guest appearances. She has made many such appearances with Festival Ballet, both at the Stoll Theatre and at Festival Hall; she can almost be considered to be Festival Ballet's permanent guest artist. Here she is seen in the first act of Giselle *with Anton Dolin as Albrecht.*



To Monte Carlo also came Moira Shearer to dance in Le Spectre de la Rose *(one from right). She is seen discussing the performance, which was a great triumph, with Anton Dolin. John Gilpin and Madame Lubov Tchernicheva look on. Madame Tchernicheva came also to Monte Carlo to give daily classes to the company.*

The historic studio of the Casino Theatre, scene of so many hopes and disappointments. Festival Ballet, from the principals on the left through to the corps de ballet, *are seen ranged around the barre. It was here that Diaghilev would hold his final rehearsals before a specially invited and select audience.*

Rimma Karelskaya. Photo: V. Malyshev

Semyonova's pupil

by MIKAIL DOLGOPOLOV

RIMMA KARELSKAYA is one of the younger generation of artists of the Moscow Bolshoi Theatre ballet company. The daughter of a railway clerk, she went to school in Kaluga, where her early interest in dancing was rewarded by lessons at the Kaluga ballet school.

When Rimma was 13 years old her father moved to Moscow. There she took an examination at the Bolshoi Theatre ballet school. Children are usually admitted to this school at the age of seven. But although she was so much older, it was felt that Rimma had definite talent, and she was enrolled. She was put in an experimental group under Maria Kozhukova, a well known teacher of classical dancing.

Rimma plunged into her studies with enthusiasm. Her strict, attentive teacher helped her to cover the school's three to four year course in a much shorter time.

The war interrupted Rimma's training. Her father went to work temporarily on a railway line far in the rear, and he took his family with him. A year later the Karelsky family returned to Moscow and Rimma was able to return to her lessons at the ballet school.

In 1946 she graduated from the school. At the graduation party she gave a brilliant performance of the *Dying Swan* to the music of Saint-Saens. She passed her examinations with honour and was invited to join the *corps de ballet* at the Bolshoi Theatre.

Star gazing

She applied herself industriously and attentively to improving her technique. She danced in the usual numbers assigned to the *corps de ballet*. Meanwhile she was paying special attention to the dancing of the Bolshoi Theatre stars—Galina Ulanova, Marina Semyonova and Olga Lepeshinskaya —endeavouring to learn from them the finest traditions of Russian ballet.

Gradually Rimma was given more important roles. She was successful as Winter in Prokofiev's charming fairy tale ballet *Cinderella,* was one of the three swans in *Swan Lake* and danced the part of one of Giselle's friends in Adam's romantic old ballet.

Then the ballerina Marina Semyonova was asked by the Bolshoi Theatre management to give a group of young dancers advanced training. Semyonova, a graduate of the Leningrad school of choreography, where her teacher was the eminent Professor Agrippina Vaganova, demanded much of her new pupils. She was particularly attracted by industrious and capable Rimma Karelskaya. Under her guidance the young dancer worked on the difficult role of Queen of the Dryads in the Russian classical ballet *Don Quixote.*

Rimma handled this role skilfully, taking in her stride the great technical difficulties in which the classical variations and the coda of the Queen of the Dryads role abounds. She was rewarded with the appreciative applause of the audience. Her debut in her first important role was a success.

She immediately began work with Semyonova on another difficult role, that of the Lilac Fairy in Tchaikovsky's *Sleeping Beauty.* In her pupil, Semyonova inculcated academic severity in classical dancing and perfection of form in the role as a whole. Semyonova was strict with her pupil, no detail escaping her attention. As the Lilac Fairy she showed that she possessed both expressiveness and the technique of the classical dance to perfection.

Another success came in her solo part as Naina in Glinka's opera *Russlan and Ludmilla,* where almost an entire act is devoted to the bewitching dance of the sorceress. The part consists of difficult classical movements and long leaps. Her dancing in this opera confirmed her right to be classed as a leading soloist at the theatre.

Virtuosity in coveted role

A few months later, in the spring of 1953, Rimma was given the part of Odette-Odile in Tchaikovsky's *Swan Lake,* the role that marks the summit of a ballerina's repertoire.

Rimma was very excited at being given this role, and she worked at it determinedly under the loving but discerning direction of Semyonova. I have seen Rimma Karelskaya dance this role twice.

The first time was in May last year, towards the end of the season. Although she was very much excited at having such a responsible part, she danced with great virtuosity, her movements were plastic and gentle. But I found that she still lacked the expressiveness and feeling that a dancer must bring to Tchaikovsky's music, when the music and the dance become one. She did not bring out the emotions of the character she was dancing to a sufficient degree. However, she was a big success.

The second time I saw her in *Swan Lake* was at the end of September, when the opening of the winter season brought the Bolshoi Theatre company back to town after the summer holidays. This time she was much more confident, not so nervous, and this gave her an opportunity to find a deeper approach to the character she was portraying, to bring out the poetry and spirituality contained in the Odette role with greater vividness and conviction. She was particularly fine in the adagio and variations.

Undoubtedly, her success was due in no small measure to the fact that her partner was the experienced, excellent dancer, Yuri Kondratov, in the role of the Prince.

Marina Semyonova is pleased with her pupil. After the performance she told me : "She is gifted and industrious, and that is a guarantee of her success in future."

Karelskaya as Odile and as Odette (with Leonide Zhdanov) in Swan Lake *at the Bolshoi Theatre. Photos: V. Malyshev*

Left: Pessi (Heikki Värtsi) and Illusia (Doris Laine) in the first act. She has just arrived on earth and is curious to know what Pessi is.

Right: Doris Laine and Heikki Värtsi in the pas de deux *from the last act.*

Bottom right: The fight of the Spider-hunting wasp, Pompilius (Uuno Onkinen) and the Spider (Maj-lis Rajala).

Photographed by Tenhovaara

PESSI AND ILLUSIA

Ballet in three acts.
Libretto: Yrjö Kokko. Choreography: Irja Koskinen. Music: Ahti Sonninen.

DURING the war, Yrjö Kokko started a storybook for his children. First published in 1942, it became a great success. Since then he has added many a fine work to Finnish literature.

Pessi and Illusia is full of animals and gives a wonderful picture of their life, during the four seasons of a year. Pessi is a goblin from the notorious family of pessimists who sleep all the winter thinking it safer to wake up when the snow has disappeared. There is near Pessi's hut a huge tree where his friend, the Woodpecker, lives. After a spring storm, the Woodpecker starts his knocking. This is a signal for Pessi to come out of his hut and find that spring really is there.

Illusia, a fairy who used to live in the rainbow with her father Illusion, flies down to see life on earth. She meets Pessi and makes friends with him. She is a very innocent creature believing everything and everybody to be good and beautiful.

At first Pessi is frightened of her, but soon finds out that she is harmless. He introduces her to his friends; the flowers, butterflies and animals. She soon becomes very popular among them all. But there is one animal she is afraid of—Pomilius, the Spider-hunting wasp, who thinks he owns a great treasury in the idea that good is born of evil.

He is always in a hurry, always in search for the spider.

The Spider, a big Diadem-Spider, is a bad character of whom all the animals are frightened. She envies those who have wings, having none herself. Illusia does not first know what the Spider is like and begins to make friends with her. The Spider notices Illusia's wings and desires them. She spins her enormous web near Pessi's hut in hope for prey.

For some moments we move underneath the water. In the bottom of a lake the Old Mussel dies and the frogs find a wonderful pearl in his shell.

The Spring changes into a Northern Summer, which is short but hot. By now the group of Illusia's friends has greatly enlarged. Among them are also the mice, who live under a war-damaged house. They have learnt a lot from the humans and can even use their hands. They have experienced much and they say that love can make one both cry and laugh, which is shown during the Mice Wedding.

The happy Summer is followed by an Autumn as colourful as Summer. The Autumn storms are heavy and the flowers and animals are helpless against the wind.

Illusia for the first time in her life learns to know sorrow; she understands the evil in the Spider. The Mouse girl is taken ill, and Illusia offers to fly to the rainbow to fetch medicine. After a few unsuccessful attempts to fly she finds she no longer has wings. The Spider has cut them off one night as she slept. Her distress is dreadful and the others try to comfort her; everything is in vain—she even distrusts Pessi.

The Mice women teach her to use her hands by knitting. At last this works and Illusia gets curious. Then she starts to tease Pessi and at the end they realise that they are in love with each other. The Autumn continues his destroying work.

In the dark Autumn night, lit only by Glowworms, Pessi and Illusia see the destroyed and isolated place with dead leaves and flowers everywhere. The last flower dies in Illusia's arms. In the Spider's web they see the butterrflies and the Mouse boy, which the Spider has killed. The Spider, who could not fly—not even with the help of Illusia's wings—has got her prey.

Illusia realises that there no one left but Pessi. They go together into the warmth of his hut. It begins to snow and soon the ground is white. It is a clean and fresh Northern Winter with the sparkling Aurore Borealis. The Master of the season is Jack Frost, who brings life and movement into stiffening winter. When Jack Frost becomes too naughty by nipping their noses and ears, Illusia calls her friends, the snowflakes. They arrive and Jack Frost loses his power.

During the four seasons, Illusia has learnt much, she knows happiness and sorrow, she knows how to use her hands, she has many friends and a true friend in Pessi, who has taught her those things she now values.

With a new Spring, the flowers, butterflies and the animals begin to enjoy life again. They are met with the news that there is a new life in Pessi's hut and Illusia is a happy mother.

The friends come to congratulate and bring gifts. Pompilius kills the Spider in a terrific fight. From the dead body of the Spider he conjures two small wasps and gives them directions to go out into the world and destroy all Diadem Spiders—thus changing evil into good.

SUCH is the story of the ballet. The music by Ahti Sonninen is good. Irja Koskinen's choreography is partly very fine, but has its weak points. Also the decor could be much better.

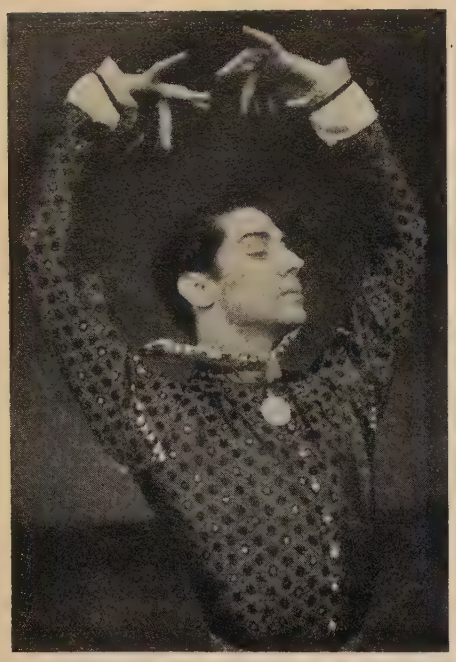
Apart from all these faults, *Pessi and Illusia* has made a record in our Opera's history, having been performed over 100 times in Finland to full houses. The same happened in Stockholm, where the Royal Swedish Ballet took *Pessi and Illusia* in their repertoire and had the premiere on February 2. The critics were cool, blaming mostly the decor, costumes and choreography. But there also, all the performances were sold out and the audience has been very warm. The decor and costumes in Stockholm were most unsuccessful and the whole ballet therefore seemed quite a different production than that in Helsinki. The music has already received attention abroad, and the story is rich enough for a choreographer with lively imagination.

The Spider is a forceful character—how this evil-minded animal spins her trap, how she kills her prisoners and how she fights in her last fight against the Wasp and loses it. The music is strong in these scenes, which are well expressed in Koskinen's choreography. In Finland the Spider, Maj-lis Rajala, is an excellent dancer; good in technique and expression. One of the most effective scenes is the agonising Dance of Death of the Old Mussel. And the most amazing is the Mice Wedding, which is filled with laughter, tears, clumsiness and grace. The bride and groom maintain the same blank expressions throughout the ceremony. The naive waltz-melody is just right for the scene.

Jack Frost, Helmer Salmi, should not be forgotten, for his Frost Dance is excellent. The main characters, Pessi and Illusia, have several solos, in which we can see their development during their adventures. In Illusia's dance of happiness and Pessi's lullaby we can already see that all their former clumsiness has disappeared and that their dancing has attained a smoothness which is delightful. Perfection comes in the finale with a long *pas de deux*. They show that they now have really grown from goblin and fairy into woman and man. Illusia, Doris Laine, and Pessi, Heikki Värtsi, are young dancers, both have good technique and their roles are very well conceived.

Marketta Ormala

Cut for partners



The classical Antonio in En " sol " ménor *from* Divertissement *to the music of the 18th century composer, Father Antonio Soler.*

WE are, all of us, underneath whatever facade we like to present to the world in general, sentimental old fuddy-duddies. Nothing appeals to our middle-class minds more strongly than a romance. For this reason we create all kinds of mental ornamentations around stage partnerships. We have seen the romance of the business associations in Gilbert and Sullivan or Rogers and Hammerstein; of the happily married couple in Herbert Marshall and Edna Best or Laurence Oliver and Vivien Leigh. We have invested the association of Anton Dolin and Alicia Markova or Antonio and Rosario with all the mushy speculation of a between-maid's post washing-up daydream. Silly little fools that we are !

Of course it's all a lot of tommy rot, but we just cannot help ourselves. When any of these partnerships break up then something goes from our lives regardless of the fact that the severed members may reach greater heights untrammelled by a partner.

There was probably not a single member of the audience who did not enter the Stoll Theatre on February 24 without wondering how Antonio would fare without Rosario. He who has been called " The greatest Spanish dancer in the world " must, we felt, need a partner worthy of him.

Inauspicious opening

As the curtain rose on *Allegro de Concierto* (to Granados music) our spirits sunk simultaneously. Before us was a "tasteful" group of young and personable girls and boys tricked-out in sort of Spanish Sylphide costumes. The choreography was not, to our standards, particularly inspired and the whole thing resembled the kind of thing that at one time would be put on in a cinema between the films and called a " Spanish scena."

True, Antonio has a sense of pattern in choreography and he can devise some attractive groups, but he has not the ability to put them together and create a flow of movement. The trouble is that Antonio has reached such a high position in the world of the dance that anything short of perfection is unacceptable.

Mercifully the second number brought us Antonio in *Martinete* and our spirits revived miraculously. This dance came from the ancient " Cante Grande " group of Flamenco songs and is danced to the accompaniment of a blacksmith's hammer on the anvil.

Antonio seemed to be dancing better than ever. His figure has fined down and he appeared to have gained in speed and precision. His personality is such that it can project to the further reaches of a theatre as vast as the Stoll. But his finest moments are those when it seems as though he is unaware of an audience at all; he dances perhaps for his God and becomes thus exalted. Somebody in the audience will shout something in Spanish and the spell will be broken and all the personality-plus returns.

He was supported, in this number, by three promising boys—Paco Ruiz, Antonio de Rhonda and Joaquin Robles. The former, who is Antonio's nephew, is a particularly notable addition to the company.

The fever of Basque dances

One of the peak moments in the first half of the programme was *Suite Basque Dances.* The costumes are charming and the whole suite is very well arranged for the company. Some of the girls perform the famous *Gadalenta Dantza,* when, one by one, they dance on a tumbler of wine. The boys get together in *Aurresku,* and Antonio shows his remarkable elevation in *Espatadantza.* The suite concludes with the whole company in the boisterous *Arin-Arin.*

The fever-pitch, to which this number raised the audience, unfortunately cooled off with *Homage to Manuel de Falla,* a number somewhat similar to the one upon which the programme opened. Three characters from de Falla's ballets were brought on—The Miller's Wife from *Three Cornered Hat,* Candela from *Love, the Magician* and The Moon from *Night in the Gardens of Spain*—but I cannot feel that the great composer would have been very flattered.

One thing was becoming abundantly clear. Although Antonio is unquestionably one of the great dancers of our time, he is not, apart from his arrangements of his country's national dances, a notable choreographer. There is a fine classical tradition in Spain, but these classical steps have to be performed by more mature artists than those that Antonio has gathered around himself.

No better way of ending the first part of a programme than with Antonio's two *Zapateados*—one to the famous Sarasate music and the other to no music at all. The second was unquestionably the best. The music which comes from the nuance of those heel-beats is a whole symphony of sound. It is probably the most brilliant exhibition of footwork in the contemporary dance, though I wish that he would refrain from making some occasional exaggerated undulating arm and hand movements which seem at variance to the rigid austerity of the rest of his body in this dance.

Half-time respite

Half time and pause for thought. There had been some good numbers and some bad ones. When Antonio was with Rosario there were no bad ones. Rosita Segovia and Flora Albaicin have not so far appeared in a number with Antonio so they cannot be considered in any way to have replaced Rosario. Segovia did not leave any impression in *Andaluza,* though the flamenco Albaicin achieved certain success in her *Taranto.* Some dances for two people would have helped the first part of the programme. The remainder of the company look

Antonio with his new partner, Rosita Segovia, in Fandangos de Huelva *which was the final item in the opening programme.*

Segovia has been for many years one of the principal dancers at the Liceo Opera House in Barcelona and has a considerable range which has not so far been given a chance to show itself.

For the first time Antonio has appeared in England without the partner—Rosario—with whom his name has always been linked. In her place are two partners and a large company. This article tries to assess what has been gained and lost.

by
PETER WILLIAMS

Photographed by Serge Lido

good—the girls pretty but immature, the boys handsome and promising.

A suite of 18th century dances opened the second half. To the music of Father Antonio Soler, who composed for the Infante Don Gabriel and the Court of Spain, the company try to evoke the style of the period. Again it became apparent that such classical dances need far greater maturity and sense of style. What the rest lacked was made up for by Antonio in his solo, *En "sol" menor*, when he showed that as far as elevation and *batterie* are concerned he could hold his own with any classical male dancer of our time. His range is truly remarkable, but he has that rigidity of line and lack of *plié* that is always noticeable when any Spaniard dances steps based on the classical vocabulary. It stands to reason that the training for the regional and flamenco dances of Spain must develop certain muscles rather different from those that are used for the classical dance. It would seem that most of these dancers, who have appeared in the theatre from an early age, have realised the value of a classical foundation too late. The suite as a whole became tedious and it was a relief to find that the rest of the performance was given over to flamenco.

Flamenco all the way home

The only other male dancer to have a solo—Paco Ruiz—gave a well executed *Farruca*. He has a good stage presence which hides a certain lack of fire and a softness in his *palmas* (handclaps). He is a very useful member of the company and was popular with the audience.

A number entitled *Mystery of the Veiled Women* is still a mystery to me. There was no argument in the programme and the co-reography did little to bring enlightenment. However, it led straight into the series of flamenco dances which ended the programme.

Opening with the company in *Serranas*, a *Seguirillas* by Antonio and Flora Albaicin followed. In this dance Albaicin came into her own, though some of her work was marred by peculiar facial contortions. Antonio was at his best, though again one was aware of perhaps too much personality directed at the audience. Pilar Lopez used to dance a *Seguirillas* when she concentrated entirely on her two partners. The audience got the impression of looking-in on some sacred rite. There was no mystery about Antonio's performance; on the other hand the impression left was of a very great artist of the theatre. Possibly Antonio's way is the most suitable for a large theatre because the impact is certainly formidable.

The *Soleares* of Rosita Segovia was competent, but no more. One was conscious of all the fine dancers—Carmen Amaya and Rosario—who had gone before and one missed the authority of the arms and the adept manipulation of the train.

Triumph of a single personality

With the lively *Fandangos de Huelva* for the entire company, the curtain fell. There was no doubt about the triumph of Antonio's company, no doubt at all. In our minds, though, there was some doubt as to whether he was taking the right course in surrounding himself with such an unwieldy company —a large *corps de ballet* and a handful of soloists had not replaced the partner with whom Antonio's name will always be linked.

Antonio, the flamenco dancer. In this art he excels.

Below: Antonio with Flora Albaicin in Seguirillas, *which they also gave with great success on television. She is a flamenco dancer who never appeared on a stage before she joined Antonio's company.*

In his way, Antonio is supreme, but such artists, like rare jewels, shine brighter in the right setting. At the moment he is so far ahead of the rest that the gap is all the more noticeable. But it is early days for the company and possibly in the not too distant future the company will mature enough to narrow that gap.

— Famous flamenco cafe on television —

THE Cafe de Chinitas in Malaga is the most famous cafe for flamenco in the world. It was here that all the great names reached their legendary position. For Antonio's television appearance on March 7, Lime Grove had made an attempt at re-creating the atmosphere which is so essential to the flamenco art. Impossible, of course, to create an atmosphere which in reality takes many hours to mature, but Christian Simpson is to be congratulated on at least capturing some atmosphere in his production, so that the dances did not appear to be a mere concert recital.

The mood was set from the opening with the flamenco singer, Antonio Mairena, surrounded by guitarists. An audience of visitors to the café helped enormously to make the right background.

The success of the two numbers, *Seguirillas* and *Tanguillo de Cadiz*, was brought about by intelligent camera work. The cameras never cut from one to another in that irritating series of jerks which usually spoils so much dancing on television. We would see the two figures in their entirety so that the form of the dance was established; then when there was some interesting *zapateado* there would be close-ups of the feet, which constituted the most interesting moments in the whole performance. A few aerial shots gave an idea of the floor pattern. Mercifully on only two occasions were there close-ups of the heads—it can be infuriating to see unimportant facial expression, unimportant that is in this type of dancing, when the spectator knows the rest of the body is engaged in some interesting movement. The mixture on the whole was as perfect as one has a right to expect from television in its present state.

Flora Albaicin, as Antonio's partner, was excellent and appeared to have lost many of the mannerisms that rather marred her performance in the 'live' theatre. Antonio himself was magnificent. Each time I see him dance it comes as a fresh shock that precision can reach such perfection. With the years he has burnished his performance until it is impossible to find fault. How much better he is when not confronted by that greedy monster that a theatre audience has become! On this occasion both he and Albaicin seemed to be dancing for themselves alone and as a consequence the performance gained immeasurably.

curtain up

Ram Gopal leaving for Ceylon, where he will take an acting part in a film, The Painted Plain.

He has recently been touring various European countries with his company and it is to be hoped that when he returns from his film work that London will again be given the chance of seeing his company. More than anyone else, he has been responsible for enlightening the British on the various mysteries of Indian dancing.

Photo: B.O.A.C.

Knitting while you work

THE latest big dispute in the ballet world is about—of all things—knitting! Beryl Grey started it in an interview when she said that ballet dancers never complete any garments on which they rashly start work; she quoted Robert Helpmann as the one exception.

Ballet Rambert, however, were quick to point out that some dancers knit both well and consistently. In that company, it appears, both boys and girls produce an enormous output of sweaters, tights, scarves, socks and other garments.

One male soloist with New York City Ballet has even produced woollen dresses for the ballerinas of the company. A male member of the *corps de ballet* of Festival Ballet has kept the company going in practice tights for years.

Dancers have to spend so many hours hanging around at rehearsals that knitting seems to be the most sensible and productive thing they could do. We know of one aristocratic French lady who went to watch a rehearsal. She got very worried about all the knitting as she expected at any moment she would be marched up to a guillotine.

No classic tradition in Spain ?

"I DO wish," said a high pitched voiced gentleman with a fur collar, "that the Spaniards would not try and dance classical steps. They know nothing about it and they should stick to their own national dance." The remark was made to an attentive circle of the gentleman's friends during the interval on the first night of Antonio's season at the Stoll Theatre.

Such remarks are as harmful as they are ignorant. Spain has a great tradition of the classical dance which is as old as any country in Europe. English people are hardly in a position to criticise another country for something that we have hardly known in this island for more than a mere half-century.

Two unions has Ruth

MOST people remember Ruth Sobotka of New York City Ballet. This attractive young dancer finds time, between seasons, to appear in other productions. Recently she was seen in a new ballet, *Carillon,* by the young English choreographer David Vaughan, who has made his home in New York. The designer of the ballet was—Ruth Sobotka.

She is a designer of great talent and England has seen her work when N.Y. City Ballet was last in London. She designed the costumes for *The Cage.* She must be one of the few people in the ballet world to hold trade union cards for two different jobs. In the U.S.A. she could not work either as a stage designer or a dancer without joining the appropriate union.

Her next designs are to be for a children's ballet, also by David Vaughan, who is one of the leading spirits of an independent and experimental organisation called Dance Associates.

Kindness from the gods

IN other branches of the theatre the gallery comes in for a lot of criticism. It has been said that many a play has been killed by the behaviour of the gallery on first nights. But more often than not the gallery is used as a scapegoat to hide an indifferent play or some incompetent acting.

Nobody could ever accuse the gallery at ballet performances of bad behaviour. In fact by far the most welcoming element of any section of the British ballet audience, whenever a foreign company plays here, has come from the gallery. Their gesture in sending flowers to all members of the *corps* of New York City Ballet has gone down to history.

Recently another gesture has been brought to our notice. Svetlana Beriosova was suddenly taken ill before Sadler's Wells opened at Covent Garden and was unable to appear for the opening two weeks of the season. But she was not forgotten as each morning a bunch of flowers was discovered outside the door of her Sloane Street flat. A charming gesture from various members of the gallery.

What South Africa applauds today—

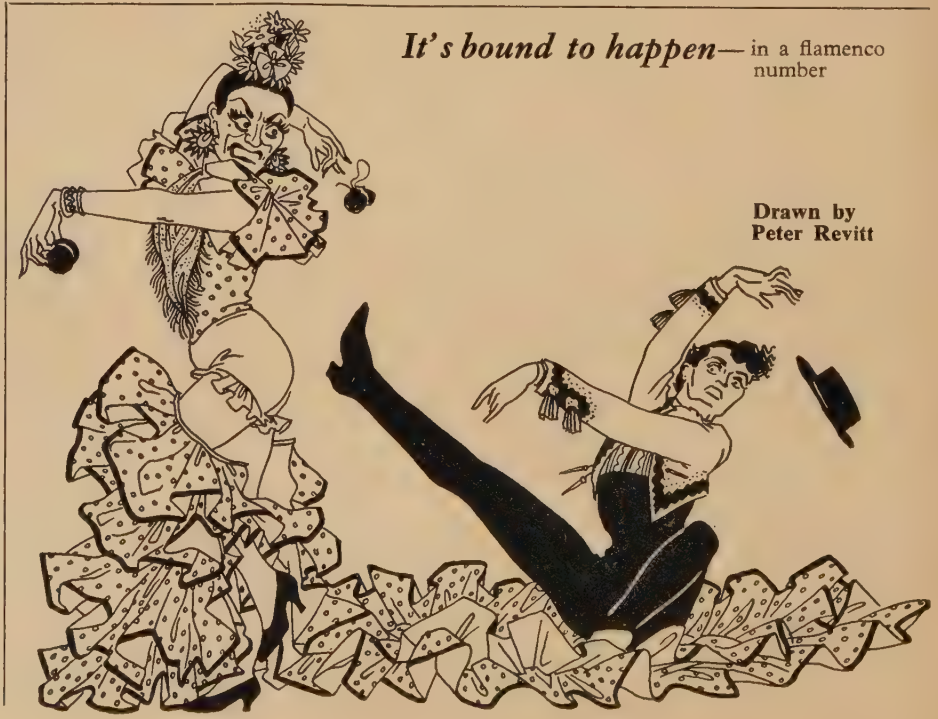
LONDON seems to take a second place all the time. In the theatre there is a saying that "what Manchester likes today, London will applaud tomorrow." In the ballet world there is a new saying, "What South Africa applauds today, London will discover tomorrow."

Although Desmond Doyle is making his English debut as Frantz in *Coppelia* this season with the Wells, he is not new to the role. He danced it in South Africa before coming to this country. The boy who then played Dr. Coppelius to Doyle's Frantz is also working in this country and he played Frantz himself in South Africa. His name? Johaar Mosaval, who is one of the great hopes of the Sadler's Wells Theatre Ballet.

Rowell twice through looking-glass

"JUST like Festival Ballet's *Alice,*" remarked an unsuspecting member of the audience on the first night of the play *Alice Through the Looking Glass* at Princes Theatre. The resemblance was scarcely surprising as both productions were designed by Kenneth Rowell.

This stage version of *Alice* was first given at Henley-on-Thames over a year ago and so successful were Rowell's designs that the attention of Festival Ballet was drawn to



***It's bound to happen*— in a flamenco number**

Drawn by Peter Revitt

them when they were searching for somebody to decorate their ballet version of Lewis Carroll's masterpiece. Rowell's designs were probably the most distinguished contribution to both the play and ballet.

Russians further afield

RUSSIAN dancers are going further and further afield. Now a party of artists, including two dancers from the Bolshoi Theatre, have visited India.

It seems that the Indians liked the classical dancers and the dozen folk dancers who went with them, but regretted that a full *corps de ballet* could not be brought to support the soloists. Nor did they care much for the strangely mixed programme, which included two acrobats and a quartet of close-harmony singers.

These mixed programme are popular in Russia, but it is doubtful whether any other country is going to take to them very kindly as audiences all over the world now specialise in their own particular branch of the arts.

A beneficial memorial

ONE of the finest memorials to those we have loved or admired is to award a scholarship to a school so that those who have not the financial background can get a chance of the best possible training. Mr. and Mrs. Kuka of Bombay have donated the money for six scholarships to the Hilde Holger School in memory of their daughter, Arnaz, who was a former Holger student.

This will mean that six people can complete a two years' course of modern dance at a reduced fee. The scholarships are eligible for girls from 14 to 20, for boys from 18 to 24.

Homage on your piano

IN the old days if a composer had a success with a ballet score it seldom became within playing-reach of the general public for a great number of years. Today all that has changed. We have the recent example of the *Lobster Quadrille* from Horovitz's music for Festival Ballet's *Alice in Wonderland* being on sale as sheet music during the ballet's first London season. Now Paterson has published the most popular music from Malcolm Arnold's *Homage to the Queen* so that we can all play it on our pianos. This Ashton work, which was ballet's most successful contribution to the Coronation, enjoyed a great success during Sadler's Wells' recent tour of America.

Why Comique?

WHEN we asked George Kirsta why his company was to be known as Ballet Comique when many of the works to be presented were far from "comique," he replied thus:

"The name of a company should sound pleasant to everyone. To the average intelligent ballet-goer the name is an obvious paraphrase of 'Opera Comique,' indicating a ballet-with-a-story. We might think even of Comedie Francaise or the old Italian Commedia dell Arte. To the man-in-the-street the company's name suggests comical or even farcical presentation. To everybody, the name is identical with a sort of jolly good entertainment; this is exactly how it should be today and this is how we hope the public will think of our ballet."

Well, that seems as good an explanation as any, so good luck to this company, which starts a long English tour in April.

Yet another partner for Markova

WHEN we mentioned, in last month's issue, the various partners with whom Markova has danced since she left Anton Dolin, there was one we omitted. One which we frankly would never have thought up in a thousand years. Namely, that fine actor, Cedric Hardwick

A Washington newspaper recently announced that Markova would appear with Cedric Hardwick in Charles Morgan's exciting new drama, *The Burning Glass*. It also announced that Maria Riva (Marlene Dietrich's daughter) would be guest star with the Royal Winnipeg Ballet in the same theatre. Just as we were getting excited enough to commission articles on a great new actress and ballet star, we were informed that the printer had made an error and that the two names had got transposed.

Send your Diaghileviana!

EVERYBODY in the world of the dance is determined that the 25th anniversary of Diaghilev's death will be celebrated in the right way. As has already been announced, Richard Buckle has been invited to organise a Diaghilev exhibition for the Edinburgh Festival from August 22 to September 11. There is every possibility of the exhibition coming to London at a later date.

If you have designs, portraits, caricatures, music manuscripts or any documents relative to the Diaghilev Ballet, please write, giving full particulars, to Ian Hunter (Artistic Director, Edinburgh Festival Society), 23 Baker Street, London, W.1.

Elvin's recovery

VIOLETTA ELVIN'S vast number of admirers will be thankful to know that she is making steady progress from her leg injury. It is to be hoped that she will be back again dancing with the Sadler's Wells Ballet in the late spring.

An idea for clubs

THE small but enterprising Rose Hill Ballet Club, which has its headquarters at Sutton in Surrey, recently tried an experiment which other clubs might well copy.

They invited three senior students of the Rambert School to perform a selection from standard ballets. For the dancers this meant valuable experience in working before an audience; for the club, a most entertaining evening. Other clubs please note!

Son for the Miller's Wife

ON January 12 a son—Alan—was born to Mr. and Mrs. Kenneth Bourne. Mrs. Bourne will be more familiar to readers as Palma Nye, who was a soloist for many years with the Sadler's Wells Ballet. Her biggest role was the Miller's Wife in *Le Tricorne*, but she excelled in bringing real character to small parts.

happy birthday to...

		April
Helene Armfelt		10
Kaye Sargent	New York City Ballet	12
Doris Breckenbridge	New York City Ballet	13
Sara Neil	Sadler's Wells Theatre Ballet	15
Henry Legerton	Sadler's Wells Ballet	17
Algeranoff	Borovansky Ballet	18
Christina Martin	London's Festival Ballet	18
John Taras		18
Ronald Hynd	Sadler's Wells Ballet	22
Claudie Algeranova	Borovansky Ballet	24
Kenneth Melville	Sadler's Wells Ballet	24
Melissa Hayden	American Ballet Theatre	25
Wendy West	London's Festival Ballet	25
Sally Gura	American Ballet Theatre	26
Joyce Van der Veen	De Cuevas Grand Ballet	27
Wendy Winn	Sadler's Wells Ballet	29
		May
Josephine Spaull		1
Maureen Bruce	Sadler's Wells Theatre Ballet	1
Louise Carley	Sadler's Wells Theatre Ballet	3
Pauline Harrop		5
Robert Barnett	New York City Ballet	6
Kay Bird	Royal Winnipeg Ballet	9
Walter Georgov	New York City Ballet	9
Christine Hindmarch	Ballet Rambert	10
Shirley Rees	Ballet Rambert	10

Dancer you will know

Photo: Roy Round

PETRUS BOSMAN

BORN Cape Town, June 5, 1929. Studied with Dulcie Howes for two years at the University of Cape Town. Joined the touring company of Oklahoma *for nine months. Came to England in 1950 and went to the Cone-Ripman School. Joined Festival Ballet as an understudy. First created role in the 1st movement of Lichine's* Symphonic Impressions. *Later created roles of the Dragonfly in* Alice in Wonderland, *and in* Concerto *and* Laurel Crown. *Has also danced in* Les Sylphides *and as Gold Slave in* Scheherazade.

IT might be said that Anton Dolin's career as an Artistic Director has, so far, been more distinguished for the quality of the dancers he has produced than the quality of the ballets. Without question Dolin has unerring flair in discovering and fostering dancing talent. Remarkably few of the soloists of Festival Ballet have been imported; the majority of them have all worked up from the *corps de ballet*.

Petrus Bosman is a typical example of the company's success in producing soloists. Joining the company during its early days, his first solo role was a partnering chore, more thankless than impressive, in Lichine's *Symphonic Impressions*.

Subsequently his classical technique showed a marked improvement, and last year Vassili Lambrinos showed him to advantage in his ballets *Grieg Concerto* and *The Laurel Crown*. In this latter ballet his athletic dancing compared well with the formidable competition provided by the rest of the cast, Gilpin, Godfrey and Brunner. Dancing in *Alice in Wonderland* as one of the three dragonflies he helped to provide the choreographic high-spot of the ballet.

Not a "natural" dancer, in the past his dancing has tended to lack fluidity and fluency, and his movements have had a certain stiffness. But these defects are being eliminated and he already has a prominent place among the middle ranks, almost all-important to any company, of Festival Ballet.

STEPS OF THE DANCE 14

by
BARBARA VERNON and JOHN GREGORY

THE BARRE-WORK CONCLUDED:

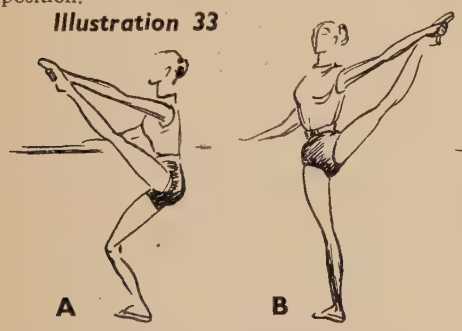
Relevés (facing the Barre). The *Relevé* consists of a rise on to *demi-pointe*, or full *pointe* from *plié* or from straight legs. Facing squarely, and with both hands placed on *the barre*, the *relevés* are usually taken *en plié* in 2nd, 1st or 5th position, accented down and up, with particular emphasis on the up. The body is straight, and up-lifted, the back and hip muscles as well as the thighs are held taut. The exercise gives a thorough flexing of the calf and thigh muscles; it is most strengthening and facilitates the smooth transition from relaxation to tension, and tension to relaxation.

Relevé Echappé: From 5th position *en plié* the legs slide out to 2nd position to *demie-pointe* or *pointe* closing again in 5th *en plié*.

Relevé Echappé Turning: In which the body makes a half turn as the legs *relevé* from 5th position to 2nd position.

Relevé from Two Legs on to One Leg: Commencing with *plié* in 2nd position the weight is transferred from two legs on to one leg, the leg that is lifted being carried to *sur le cou de pied*, after returning to 2nd position.

Illustration 33



Relevé with Port de Bras: A variety of *port de Bras* may be introduced; from side to side over head; upwards and back; and circularwise.

Relevés may be varied in *enchainement* and mixed with stretching Exercises.

EXAMPLES OF RELEVE ENCHAINEMENTS

(1) 8 *relevé* from *plié* in 2nd position.
8 *relevé* from *plié* in 1st position.
*8 *relevé echappé* (5th position to 2nd position)

(2) *Relevé* from *plié* 2nd position.
Relevé from *plié* 1st position.
1 *relevé echappé* from 5th position.

(3) 2 *relevés* from *plié in* 2nd position.
1 *relevé* from *plié* on to right leg (left leg *sur le coup de pied*)
1 *relevé* from *plié* on to left leg right leg *sur le coup de pied*)
All examples:
(Even rhythm: 4/4 time)

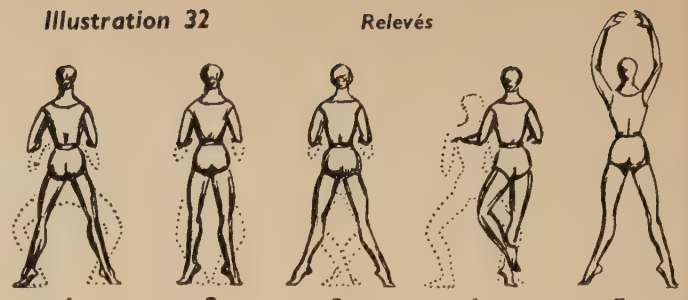
* *Echappé*: Opening of both feet from closed position.

Stretching Exercises are frequently introduced at the conclusion of the *barre*-work. They are vitally important for rendering ligaments supple and pliable, for assisting muscle-tone and smoothing out adhesions and knotted muscle fibres. The stretching further increases flexibility and circulation. Stretching cultivates a physical harmony, both inwards and outwards. It is the most helpful adjunct for acquiring an aesthetic line.

Drawn by Eilean Pearcey

1 From plié to 2nd pos.
2 From plié to 1st pos.
3 Echappé from plié in 5th pos.
4 Relevé from 2nd pos. on to one leg
5 Balance in 2nd pos. on demie-pointe

Illustration 32 *Relevés*



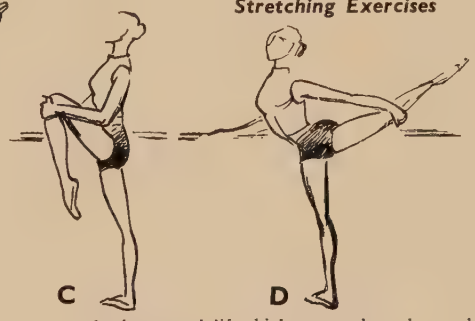
It is essential that stretching should be smooth and slow; a gradual persuasive easing of the limbs. Damage may be caused by harsh or violent forcing. Another essential is to take care in turning out legs, to obtain correct and relative body positions, so that the parts of the body affected shall be exercised within the frame-work of the classical form. Turned-in stretching exercises have their usage, but these will be dealt with as a special subject in the Body Conditioning Class.

SOME EXAMPLES OF STRETCHING EXERCISES

(1) *Plié* on supporting leg as working-leg *developpés* front. Take foot in the hand, and lift stretched leg to the side. Straighten supporting-leg. Release hold of extended leg, and lower slowly to 5th position. (See figs. A and B).

(2) Draw up working-leg to *tiré-bouchon* slightly turned-in. Take hold of the leg just below

Stretching Exercises



the knee, and lift thigh outwards and round, extending into *arabesque penchée*. (See figs. **C and D**).

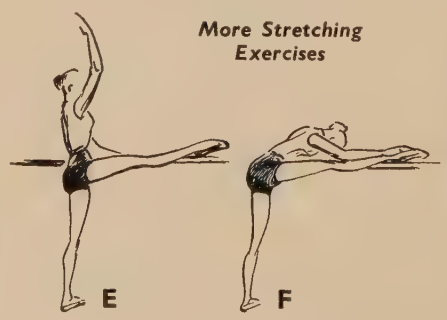
(3) Place working-leg on *barre*, facing diagonally towards *barre*,. Carry working-arm to 3rd pos. Bend towards raised leg until the body is horizontal. Raise body again, and continue backwards into a full back-bend. Body relaxed. Supporting-leg straight. Rise again. When bending forwards the raised leg may slide along the *barre* to widen the stretch. (Figs. E F G H).

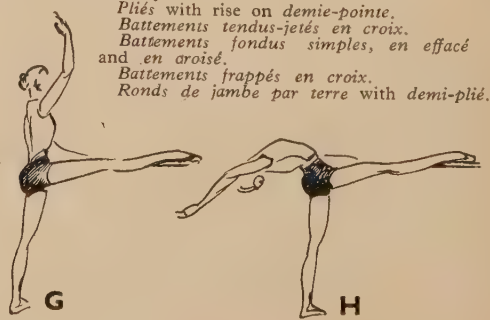
(4) Continuation of previous exercise: Turn body by way of *barre* to face about; arriving in *arabesque* with arm in 3rd pos. (fig. I). Lower body forwards and down to lie alongside supporting-leg. Clasping supporting-leg with working-arm which acts as a lever (fig. J). Rise again to *arabesque* position. *Plié* may be introduced.

(5) The group of exercises described in 3 and 4 may also be executed front, side, and back (*en face*) with the body square to the *barre*.

(6) Facing squarely, place working-leg *à la seconde* on *barre*. Slide the leg along the *barre* into a split. The arm may make a *Port de bras*

More Stretching Exercises





movement; or bending towards raised leg may clasp the ankle of the extended leg. (Figs. L M N).

(7) Facing diagonally away from the *barre*; place outside leg in *arabesque* position, arm in 3rd pos. Slide leg along *barre* into a split. Bend body forwards and down to lie along supporting leg. Rise again and return to commencing position. (Figs. O and P).

GUIDE TO APPLYING THE SYSTEM

THE *Barre*-work as set out in these 14 articles gives the basic construction of a classical dance system.

For the benefit of teachers who would apply this system for the teaching of children, I append a simplified grading of the steps to be used at the *barre* during the various stages of development; assuming that children commence at the ideal age of 8-9 years.

Adults—allowing for advanced mental capacity and physical strength—might reasonably commence at the 5th or 6th year of the child's syllabus. No hard or fast rule may be set down for any particular age group. The diet of training should be adjusted to the pupil's mental and physical status.

The scientific order of the *barre*-work should not be tampered with.

1st Year for Beginners

Barre.
Demis-pliés or full *pliés* in *2nd*, *1st*, *3rd* positions.
Battements tendus simples and *pliés en croix.*
Battements fondus en croix.
Battement frappés a la seconde.
Ronds-de-jambe par-terre en dehors and *en dedans, marquées.*
Ports de bras in 3rd position, on flat foot, and *demie-pointe.*
Grand battements simples, and with *developpés* taken facing *barre*, and back to the *barre.*
Releves in 2nd position, facing *barre.*
(The balance should be held in *sur le cou de pied* on flat foot after the *Fondue* exercise.)

2nd to 3rd Year

Additions:
Barre.
Pliés in 5th position.
Battements tendus-Jetés de coté.
Ronds de jambe en dehors and *en dedans par terre, simples.*
Ports de bras in 5th position.
Developpés simples en croix.
Grand battements simples en croix.
Relevés in 1st position facing *barre.*
(The balance should be held on flat foot, in *sur le cou de pied*, or *frappé* extension after the *frappé* exercise.)

3rd to 5th Year

Additions:
Barre.
3rd to 5th year.
Pliés with rise on *demie-pointe.*
Battements tendus-jetés en croix.
Battements fondus simples, en effacé and *en croisé.*
Battements frappés en croix.
Ronds de jambe par terre with *demi-plié.*

Soutenus, followed by *Ports de bras* in 5th position, or with foot extended *devant*.
Ronds de jambe en l'air simples.
Grand battements with *developpés* (inwards and outwards).
Petit battements with simple variations.
Relevés in 2nd, 1st and 5th positions facing *barre*.
(The balance should be held on the *demi-pointe* after *fondu*, *frappé*, and *rond de jambe en l'air* exercises.)

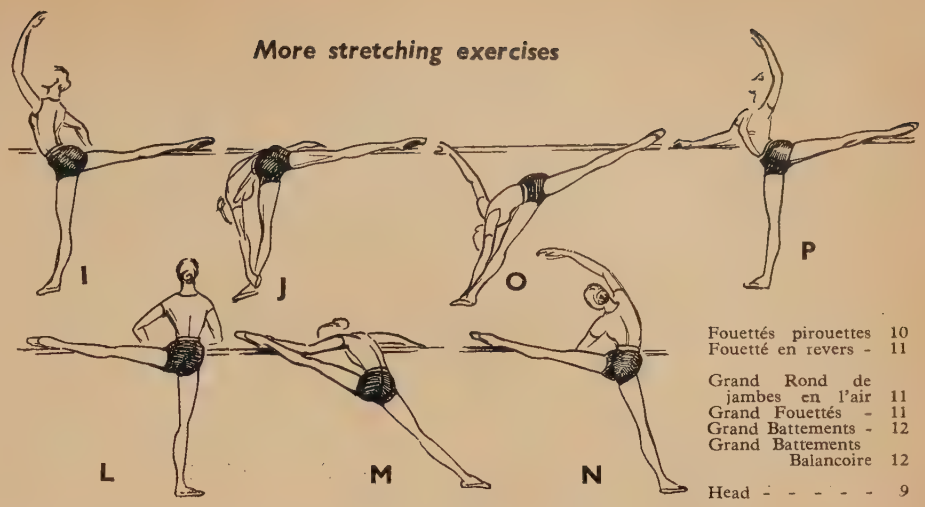
6th Year
Additions:
Barre.
Battement tendus en effacé and *en croisé*.
Battements tendus-jetés with *petits developpés* (in and out).
Battements fondus on demie-pointe.
Battements frappés on *demie-pointe*.
Ronds de Cuisse en dehors and *en dedans*.
Developpés en effacé and *en croisé*.
Grands battements with toe turned-up.
(The balance should be held *en attitude*, on flat foot, after *Ronds de jambe* exercises.)

7th Year
Additions:
Barre.
Battements tendus with change of foot.
Battements tendus jetés with *piqué* (tapping).
Battements frappés with *relevés*.
Rond de jambe en l'air on *demie-pointe*.
Developpés on *demie-pointe*.
Grands battements balancoire.

8th Year
Additions:
Barre.
Pliés in 4th position.
Battements tendus with *relevés*.
Battements tendus-jetés turning.
Battements fondus doubles, and in *reversé*.
Battements frappés doubles, and with *Petit Battements*.
Ronds de jambe en l'air en dehors and *en dedans fouettés-pirouettes* (one turn).
Developpés in all positions, and with *Grand rond de jambe*.
Grands battements with change of leg.
Petits battements simples, with *demi-plie*, and with rise on *demie-pointe*.
(The balance should be held in *sur le cou de pied*, on *demié-pointe*, after *Petit battement* exercise.)

9th and 10th Year
Additions:
Barre.
Battements tendus varied, and in all directions.
Battements tendus jetés varied, and in all directions.
Battements frappés with accents in and out, and with *tombes coupes*, etc.
Ronds de jambe en l'air, with *fouettés-pirouettes* (two turns).

More stretching exercises



Developpés en plié, with fouettés, with *petits relevés en l'air* with *port de bras, etc.*
Grands battements in all directions, *piqué* and *en rond*.
Petits battements in varying rhythms, and with extensions, and with *pirouettes en dehors* and *en dedans*.
Releves, with *entrechats six*.
(The balance in *tire bouchon* or *en attitude* should be included after *ronds de jambe en l'air* exercise.)

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Note: The illustration No. 21. Balancé held in attitude appearing in Article 10 was wrongly labelled *effacé*: It was, of course, *croisé*.

This article concludes the Barre-work. The series will recommence in the Autumn and will continue with descriptions and illustrations of the CENTRE-WORK.

SPEAK UP!

Pity the poor Canadians

SIR.—Your editorial, "Pity the Poor Public," in your January issue expresses very adequately the feelings of a number of people in this part of the world regarding the Canadian visit of the English ballet last November.

The Sadler's Wells Ballet was unable to perform in any Canadian city between Winnipeg and Vancouver. Thus citizens living away from either of these points in western Canada had to travel several thousands of miles if they wished to see a performance. A group of Calgary people travelled the 2,000 miles to Vancouver and back, spending some $300.

I myself booked for four performances (at $7.25 per ticket) so as to be sure of seeing each ballet in the repertoire once. I particularly wished to see *Giselle* as I had seen Markova in it on the first night at the Old Vic many years ago, but had not seen the Wells since.

At the last moment the Vancouver programme was chopped and changed during its five days in that city. We were unable to change our tickets and I never did see *Giselle* but watched *Don Juan*, which I do not enjoy, three times!

The whole attitude of the company seemed cold and aloof and "how lucky these wild westerners are to watch the likes of us" sort of bearing. Not "how lucky are we that people will travel thousands of miles spending their annual holiday money to see us dance."

I know many people who would never do it again however good the technique which nobody will deny. One man made a trip from an island mining outpost by small boat, large boat and finally airplane. He was as disgusted as the rest of us. People will not come from far and near for this type of treatment.

The ballet must learn that Canadians are a well-travelled and cultured people. They form a critical and understanding audience who want the best the artists can give. I personally would not cancel an engagement in my home town to see this company again. JOAN PATERSON, President of the Canadian Dance Teachers Association (Calgary Branch), 1024 *Sifton Boulevard, Calgary, Alberta, Canada.*

Do films do justice to Pavlova?

SIR.—I have read that a short film of dances by Pavlova, originally in the possession of Douglas Fairbanks, snr., is to be shown to the British Film Institute, possibly with the correct music added.

As a ballet student trained in the Russian classical tradition I cannot feel this is likely to enhance the reputation of Madame Pavlova or the school which she so magnificently represented. A film made thirty years ago (when the technique was in its infancy) and made moreover as a friendly gesture in a series of lunch hours, can afford very small measure of the real Pavlova except to those who once saw her. Unfortunately the modern world of ballet—both public and dancers—is only too ready to decry the Russian tradition and its exponents.

Many ballet students feel as I do but there is little we can do about it. We can only hope that such a film will not be shown to an ever-growing public. JANE STEWART, 83 *Earlsfield Road, Wandsworth, London, S.W.*18.

Although I entirely agree with the concern felt that such films might damage the reputation of a great artist and school, I feel that if the audience has the sense to realise the obvious limitations of such a film it can still learn a great deal. I myself have learnt more from Marie Rambert's film of Olga Spessitzeva in Giselle *than I have from watching a host of performances and classes. This particular film has heightened my regard for a ballerina who I have always considered to be one of the greatest of this century. It is really a matter of training oneself to get the best out of a film instead of looking for the obvious crudities.*—Editor.

Was International worthy of grant?

SIR.—I notice that, according to your February editorial, you regret the fact that the Arts Council have turned down the application for a subsidy made by the late-lamented International Ballet.

While one deeply regrets the number of dancers put out of work by the company's closure, and appreciates the pioneer work Miss Inglesby accomplished in bringing ballet to the provinces, it is surely dangerous to criticise the Arts Council's policy in refusing a subsidy, without first examining some of the reasons that may have prompted that refusal.

I suggest that the Arts Council must have asked itself a number of questions on the broad general outlines of those I have appended to this letter. I merely pose these questions to you and do not answer them, but I think that they should be considered by all who feel that the company has received less than is its due.

(a) If, by cutting down the grant to other presumably worthy ventures, a subsidy could be made available, do you believe that this money would be better used by International Ballet than the Ballet Rambert?
(b) Looking at the major companies of Britain (Sadler's Wells Ballet and Theatre Ballet, Ballet Rambert, London's Festival Ballet), which of these companies do you suggest has lower standards of artistic direction, dancing, production, decor and orchestral playing than International Ballet?
(c) How many modern works of any artistic importance whatsoever do you consider International Ballet gave to the world during the thirteen years of its existence?
(d) You, sir, were fortunate enough to have seen the Diaghilev production of *The Sleeping Princess* and most of your readers will have seen the Sadler's Wells version. Do you think the International Ballet's performances of this ballet gave provincial audiences a fair idea of this full-length classic?
(e) Where would you place the company's prima ballerina, Miss Inglesby, in the dance hierarchy of the world, and do you think she would have risen to lead any company she did not finance and organise?
(f) International Ballet aimed to bring first-class ballet to the entire nation. Could this aim have been better achieved with a repertory of modern works by distinguished choreographers danced by a smaller company?

Any one who finds the answers to these six questions to be, on balance, in favour of International Ballet, is fully entitled to complain about the refusal of a State subsidy. ANDREW BROWNING, *Melrose Avenue, Wimbledon, London, S.W.*19.

Owing to lack of space it is impossible to answer this letter in full this month, but I will in the May issue. If other readers have any views on this subject I should be very pleased to publish them at the same time.—Editor.

How I became a BALLET DANCER

PEGGY VAN PRAAGH—the Assistant Director of the Sadler's Wells Theatre Ballet—gives a fascinating account of her own career and also describes how **you can become a ballet dancer.**

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NEW BOOKS

Balanchine's story book

Complete Stories of the Great Ballets by George Balanchine. Edited by Francis Mason. (Doubleday, $5.95.)

A HUMMING-BIRD'S feather could have floored me when I discovered that Balanchine had written a book devoted to the stories of ballet. Recently he has always appeared to be the greatest crusader against the ballet with any narrative. However, here it is, and very welcome, too!

One hundred and thirty-one ballets are described in detail, most of which are in the existing repertoires of the world's ballet companies. The great majority of the works are those that have been seen in the States, and there are, as a result, many notable omissions, particularly from the European repertoire. Balanchine's writing is terse and very much to the point and it is doubtful whether these stories have ever been described with greater clarity. Possibly the book's prime value lies in the fact that Balanchine has included so many of his own works and here we have, for all time, an accurate record of some of this century's finest masterpieces from the hand of the creator. There need be no further argument as to what Balanchine intended.

In addition, there are sections on ballet history, a chronology of significant events, glossary, notes on books and records, advice to young dancers and two illuminating articles on "How to enjoy ballet" and "How I became a dancer and choreographer."

Although the volume as a whole in no way replaces Mr. Beaumont's story books, and is far from comprehensive for reference purposes, it is of the utmost importance to everyone who has any interest in the art of ballet.

Stories with a U Certificate

Selected Stories from the Ballet by Ursula Roseveare with a foreword by Alicia Markova (Pitman, 8*s*. 6*d*.)

The Book of Ballet by James Audsley (Warne, 5s.)

BOTH these volumes are intended for the younger reader, though one wonders whether perhaps the synopses of ballets are not strong enough to stand on their own legs, provided a person can read at all, without being told in a "stories my mother taught me" kind of way. Ursula Roseveare, however, has selected well and has not talked down to her reader; she has also chosen some apt photographs. This book can do no child any harm and may possibly do a certain amount of good.

James Audsley, in his *Book of Ballet*, has attempted to clarify exactly what ballet is. He would have done better to have edited the pictures in colour and line which are scattered throughout. Any ballerina who appeared like the Odette on the jacket would probably be booed off the stage, and as for a drawing of Helpmann in *Hamlet*—well, he looks like some Edwardian Principal Boy. Taglioni in *La Sylphide* has acquired a bustle and if ever I saw a gentleman executing a *tour en l'air* like the one supposed to illustrate this movement, I should make no end of a fuss. Most of the illustrations show dancers with no idea of placing.

Although admittedly the volume is intended for the young reader, it seems a pity that such mistakes are made because it means that children grow up with quite the wrong idea about these things. Nobody is too young to have perception instilled in them. Otherwise the volume could be quite useful in answering those questions with which children pester their parents.

Home truths from behind the curtain

Uldnova on Soviet Ballet. Edited by Peter Brinson with a foreword by A. H. Franks. (Society of Cultural Relations with the U.S.S.R., 2*s*. 6*d*.)

WE have already published Ulanova's ideas about the production of *Swan Lake* (DANCE AND DANCERS, February, 1954) and here are the rest of her articles which were published in Russia last year. Apart from the writings of Karsavina, Ulanova has probably contributed the most definite literary examination of her art from any great ballerina. She emerges a woman of deep-seated intelligence and of considerable courage. For courage I feel it must have taken to attack the existing regime at the Bolshoi Theatre. Yet here she is, like Diaghilev fifty years before her, decrying an unprogressive policy. The state theatres in Russia, like the Imperial Theatres of other days, have got bogged down with the production of full-length classics. Much of what she says is underlined in an article by Igor Moiseyev (whose great troupe of folk dancers may be seen in Western Europe in the future) and then answered, not with great conviction, by Rostislav Zakharov (choreographer at the Bolshoi).

This illustrated booklet is modestly priced, but it contains the most illuminating picture of the state of ballet in Russia, which is also a warning to every state-controlled ballet company. Apart from that it reveals Ulanova as a person, and a very great person, who must have reached her eminent position as much for her brain as for her artistry.

P.W.

Hurok presents Hurok presenting

A Memoir of The Dance World by S. Hurok. (Hermitage House, Inc., $4.50.)

IN the preface of his extremely interesting new book impresario S. Hurok states, "For thirty-four years . . . . I have had a wide, first-hand experience of and contact with most of the leading dance and ballet organisations of the world. This book is written out of that experience." The time element covered in this memoir starts with Isadora Duncan and Anna Pavlova and comes up to the present day with the Sadler's Wells and Roland Petit companies, the Agnes de Mille Dance Theatre and the Kabuki Dancers and Musicians.

Interesting to many of those both in and out of the dance world, are this impresario's anecdotes about such dancers as Alicia Markova, Margot Fonteyn, Beryl Grey and Moira Shearer. Engrossing are Hurok's behind-the-scenes accounts of the formation and machinations involved in the presentation of some of the well-known American ballet companies. Artistic and financial policies are discussed at length, and, though some of his views on these aspects may be biased, they do indeed prove illuminating in the view of recent events.

In my opinion, the two best chapters in this volume are those devoted to Martha Graham and Dame Ninette de Valois. Though poles apart in their respective dance fields, Hurok seems tremendously aware of their unswerving determination and fantastic integrity. Speaking of Dame Ninette de Valois, he says, "In all my experience of artists, I have never known a harder worker, a more-single-purposed practical idealist, a more concentrated and devoted human being." Similarly, he states, "Martha Graham, of all the dancers I have known, is, I believe, the most single-purposed, the most fanatical in her devotion to an idea and an ideal. About her and everything she does is an extraordinary integrity, a consummate honesty."

Other noted dancers that show up in this book include Toumanova, Shan-Kar, Anton Dolin, Katherine Dunham, Argentinita, Massine, Escudero, Robert Helpmann, Michel Fokine and Adolph Bolm, among many others. There are also more than fifty well reproduced photographs of dancers on and off stage.

Arthur Todd

NEW RECORDS

Melodious homage

Homage to the Queen. (Arnold.) Philharmonia Orchestra (Robert Irving.) HMV CLP1011. 1 12-in. LP, 32*s.* 4½*d.*

AN account of Malcolm Arnold's splendid score for Sadler's Wells' Coronation *pièce d'occasion, Homage to the Queen,* was given in DANCE AND DANCERS last August together with a description of the ballet as a whole. Further opportunities of studying the music have increased my admiration for the successful manner in which Arnold acquitted himself of his important commission and this fine recording will enable those who were not able to see the ballet at least to satisfy their curiosity about its music.

It is also interesting to be able to judge for oneself to what extent the music can stand on its own feet away from the ballet. Brimful of attractive melody, deftly and imaginatively scored, the various movements brilliantly set the stage and convey the appropriate atmosphere for the choreography's "grand manner" exploitation of the respective themes of *Earth, Water, Fire* and *Air.*

Listening to it all again is rather like watching a ballet film without music—one gets a good idea of what the composite whole is all about even though one of the essential ingredients is missing. For although Arnold's resource and skilled craftsmanship constantly delight the ear, there is no getting away from the fact that this is one of those cases where music and dance are inextricably tied to each other, and the main value of the release will be the increased enjoyment intimate acquaintance with the music will give when next we see the ballet. As a souvenir of it, it is ideal. The performance is superbly played and vividly recorded.

Gayaneh and the Prisoner

Gayaneh—excerpts. (Khachaturian.) Philharmonic Symphony Orchestra of New York (Efrem Kurtz.) Columbia 33SX1012. 1 12-in. LP, 32*s.* 4½*d.* Indianapolis Symphony Orchestra (Fabien Sevitzky.) One side and part of second side of Capitol CTL7043. 1 12-in. LP, 36*s.* 5½*d.*

THESE records will probably be of interest to readers not so much as a selection from the music of the Soviet ballet *Gayaneh* but as a souvenir of Skibine's apt borrowing from it for his *Prisoner in the Caucasus,* seen during the De Cuevas Company's recent season at the Stoll.

From what we have seen of the choreography of *Gayaneh* in the extracts given in Soviet films, it would seem that Skibine responded with greater inventiveness to Khachaturian's intriguing rhythmic variety than the Soviet choreographer, who was more content to match the virility of the writing with a more conventional adaptation of folk dance idiom and unadulterated classicism.

The movements given on the records are—Columbia: *Sabre Dance; Dance of Ayshe; Dance of the Rose Maidens; Dance of the Kurds; Lullaby; Dance of the Young Kurds; Armen's Variation; Lezghinka; Russian Dance; Introduction; Gayaneh's Adagio; Fire.* Capitol: *Introduction; Dance of the Rose Maidens; Awakening and Dance of Ayshe; Dance of the Mountaineers; Lullaby; Sabre Dance; Armen's Variation; Dance of the Young Mountaineers; Lezghinka.*

The score for *Prisoner in the Caucasus* is made up as follows: Overture—*Introduction;* Entrance of the horsemen—*Dance of the Rose Maidens;* the battle—*Fire;* The prisoner is taken to the Tcherkess camp (passage in front of the curtain)—*Gayaneh's Adagio;* Arrival at the camp and mime scene of warriors—part of the *Dance of the Rose Maidens* and part of the *Introduction;* Dance of the young girls—*Dance of the Young Kurds;* Variation of the chief warrior—*Armen's variation;* Lezghinka—*Lezghinka;* Scene between prisoner and Tcherkechenka, music for scene change and Dance of the eagle—*Duo Lyric* (not recorded); Pas-de-deux of Tcherkechenka and prisoner—*Lullaby* and *Awakening and Dance of Ayshe;* Departure of prisoner—*Gayaneh's Adagio;* Final scene—First theme of *Introduction.*

The greater part of the second side of the Capitol disc is taken up with a suite from Khachaturian's incidental music to the play *Masquerade* which is on a much lower level of inspiration. In addition to giving more from *Gayaneh,* including the extraordinarily exuberant *Russian Dance,* one of the best numbers in the score, the Columbia has the advantage of a slightly richer recording. Kurtz, on the whole, makes more of the music than Sevitzky and whereas on the Capitol, the movements are linked together, the Columbia visibly separates them with dividing bands.

Pagan rites and afternoons

The Rite of Spring. (Stravinsky.) Philharmonic Symphony Orchestra of New York (Stravinsky.) Columbia 33CX1083. 1 12-in. LP, 36*s.* 5½*d.*

ALTHOUGH written for Diaghilev and first heard in conjunction with Nijinsky's choreography, Stravinsky's *Sacre du Printemps* nowadays belongs exclusively to the concert hall. But even though in itself quite unsuited to dancing, the music has had a powerful influence on the development of ballet music and several of the scores by French composers heard recently in London showed that Stravinsky's innovations are still providing a rich field for further exploitation.

A musical work of such rhythmic and metrical complexity is naturally open to a certain amount of variation in interpretation in performance, and this one, conducted by the composer, should be of considerable historical value and interest. Stravinsky does not quite secure the perfect precision and attack that Markevitch obtained from the Philharmonia in the previous performance reviewed in February, 1953, nor has he been given as brilliant a recording; but his *tempi,* which incidentally correspond to those in an earlier recording made some years ago, and the balance of dynamics allow the savage poetry of the music a more direct impact.

This is probably as near as we are ever likely to hear to how the work sounded when first performed with the ballet. Played straight with the minimum of rubato, it is certainly the recorded performance that comes nearest to making one want to dance to the music.

L'Après-midi d'un Faune. (Debussy.) *Mermaid—Alborada del Gracioso.* (Ravel.) Suisse Romande Orchestra (Ernest Ansermet.) Decca LW 5031. 1 MP, 18*s.* ½*d. L'Après-midi d'un Faune.* (Debussy.) Westminster Symphony Orchestra (Lawrance Collingwood.) Columbia DX1899. 1 12-in. 78, 6*s.* 4*d.*

WHENEVER I see a performance of Nijinsky's *Faune,* I am always reminded of Debussy's own comment after first seeing the angular choreography that had been set to his curved, shimmering music—"Pourquoi?" Reproductions suggest that Bakst's luxuriant backdrop might originally have helped give the ballet an impression of unity; but present-day revivals using a bare cyclorama sharpen its discrepancies and give even greater point to Debussy's laconic remark.

The Westminster Symphony Orchestra's performance is extremely well played and recorded but the interpretation is a little laboured. Except, of course, for those who do not yet possess the necessary equipment for LP, the Swiss performance is the one to have. Ansermet's magical touch brings out all the sensuous languor and imaginative detail with greater subtlety and apart from some slight background hum and surface swish at the beginning, the recording gives excellent reproduction.

Ravel's *Alborada del Gracioso* is used for the middle section of Andrée Howard's *Mermaid,* danced by the Ballet Rambert and recently seen on television. The bright colours of Ravel's orchestration are vividly conveyed by the recording and the performance is again at the Suisse Romande Orchestra's usual virtuoso standard. **D.H.**

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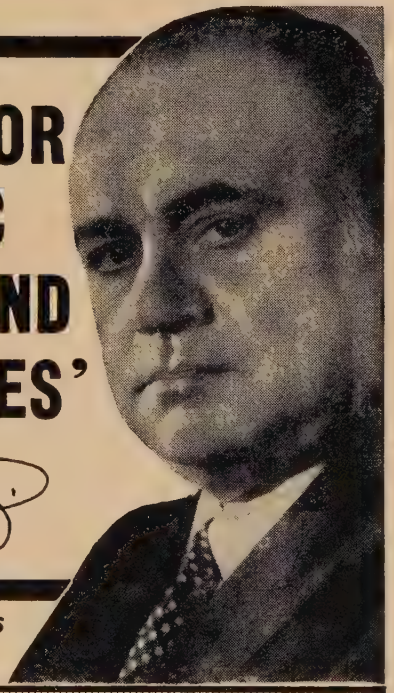

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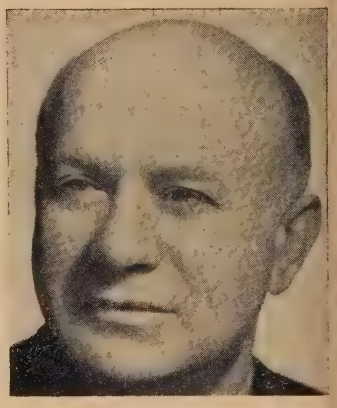

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SADLER'S WELLS AT COVENT GARDEN

Valerie Taylor who, as the Fairy of the Woodland Glades, was outstanding in the Prologue to The Sleeping Beauty *on the opening night. Photo: Derek Allen*

Fairies without magic

IF I were King Florestan XXIV and I were sitting on the throne at my daughter's christening (on the opening night of the Wells season, February 23), I should be a very worried man. I should feel my daughter's future to be most insecure. Apart from the Fairy of the Woodland Glades (Valerie Taylor) who has dignity, a beautiful classical line and the right deportment for a royal audience, the fairies were such that I would rather they kept away from any celebrations organised to mark the birth of the heir presumptive.

What has happened to these variations from the Prologue of *Sleeping Beauty*? They used, with the Diaghilev and de Basil companies, to be brilliant exhibitions of the classical dance; today they seem of unparalleled dreariness. Perhaps something has been lost from the choreography or perhaps it is the approach that is wrong. They all seem terribly "correct" where more flashy virtuosity is obviously needed. As Ashton has brush-up several other parts of this great ballet, he really should do something about these fairies.

Mercifully the sixteen years of Aurora's childhood passed fairly quickly and we were able to sit up and take interest again as our own—our very own—Princess Aurora Fonteyn glided through Oliver Messel's colonnades to meet her four suitors. The magic had started to work, at last.

A royal parallel

The role of Princess Aurora is a curious one—it can be a great one or it can merely be a fine display of dancing with each act bearing little relation to the previous one. In the past thirty years, apart from the ballerinas in Russia whom we have not seen, Margot Fonteyn is the only person who has made this into a great role. Few dancers seem to realise, as she does, that the Petipa choreography was designed to suit the different phases of the Princess's maturity—in Act I she is young, naive and enchanted with life; in Act II, though she is an elusive vision, she is already growing up; in Act III she suddenly blossoms with love and marriage into a mature, regal person quite capable of ruling over her kingdom. A modern parallel to this maturity has recently taken place before our very eyes.

I suppose everybody has their favourite moments in this ballet but to me almost all the Vision scene has a sublime beauty with Aurora leading the Prince through the melting patterns of fairies. The last act *pas de deux* is the pinnacle and never fails to make me grip my seat with its beauty and excitement. Musically, Tchaikovsky has gone one better than himself and Petipa has followed suit in the choreography. There is probably no grander *pas de deux* in the history of the classical dance. I have never known Fonteyn or Somes fail in this grandeur.

Somes, the noble

What a good Prince Florimund is Somes! He seems to realise the role has many subtleties that make something more than the flat cardboard lover we often see. He has true nobility of bearing and he partners wonderfully without losing any of his personality (The Prince in the Vision Scene and Albrecht in *Giselle*, Act II, have much in common).

Ashton has made a new variation for the Prince in the last act. He has taken the music which used to be used for Aurora's variation from the Vision Scene and added some choreography which looked for all the world like Youskevitch's variation in Balanchine's *Theme and Variations*. Anyway it adds up to a very good dance with its series of *rond de jambes*. It was perfect for Somes who danced it better than I have seen him dance for a long time.

Curate's egg performances

Rowena Jackson was excellent in the Bluebird *pas de deux*. She now has the poise and finish which is generally considered to be the trademark of the English ballerina. He face has a new repose and when she has kindled an inner fire (which takes many years) she will undoubtedly be a ballerina of whom we shall be justly proud. As the male Bluebird, Brian Shaw seemed very much below his usual level of excellence

Philip Chatfield seemed tour-weary as Florestan, he hardly left the floor. As one of his sisters, Julia Farron was as dependable and charming as always.

As the Lilac Fairy, Mary Drage gave the impression that her domain was in the neighbourhood of the Albert Memorial on a Sunday afternoon rather than the enchanted glades and palaces of fairyland. She has danced this role for some time now yet she still fails to give any of the quality of superiority, goodness and charm that are the first essentials.

The *corps de ballet* were, on the whole, surprisingly good and there was little sign of the fatigue we had been warned about. Perhaps I am wrong in my assumption that a *corps de ballet* should do more than dance. But I have a feeling that this collection of people should do something to help whatever narrative the ballet might contain.

Disinterested court

It is a bit distressing to see the Duchesses in the Prologue behaving like gangling school girls at a graduation ball; no less so to see the court paying scant attention to the tragic happening of their young Princess being mortally wounded. One would think also that they might show more animation when this same Princess, miraculously restored to health, appears with the man she loves. Thank goodness that at least the knitting-bee in the first act has been considerably improved. Even if we cannot afford the badly-needed new scenery and costumes, it would not cost much to get down to re-producing and re-lighting this ballet which surely deserves the best.

P.W.

Nerina is youth personified

NADIA NERINA has consolidated her earlier success as Aurora. Her performance is young, sweet and sunny. The elusiveness of the Vision Scene, and the grandeur of the last Act nuptials, are still not quite hers by right. It is in the first act that her star shines the brightest. Here, even though she was dancing under the cruel disadvantage of a loose sleeve that impeded the movement of her right arm, her characterisation broke through her dancing.

Elsewhere although the mechanical aspects of the role are off beautifully pat, the richness and warmth of a finished portrait has yet to be achieved. Let me hasten to add that Fonteyn took many years before she crossed the bridge from competence to greatness; Nerina has time enough before her, and just possibly promise enough within her. At the moment her performance is youthful and stylish.

Alexis Rassine looked unnecessarily anxious about his partnering, which was a lot more than adequate, and danced his variation with a pained expression far removed from the *joie de vivre* which he normally possesses.

Birds so blue

IT is tacitly accepted that army service does incalculable harm to those tender blooms, male dancers. But sometimes I wonder. Michael Boulton, quite recently back from military service, was dancing Bluebird with a virility that was most exciting. When he learns to relax he might fulfil his potentiality as one of the best Bluebirds of his generation. David Blair's was a Bluebird new to Covent Garden. Neatly executed, it needs a little more thrust to be outstanding.

Avril Navarre's diamond-like Bluebird was the same as we admired last season. Both Navarre and Jackson give scintillating performances of this role, which while not being strictly correct are enormously invigorating. But in amongst this enjoyable technical display the enchanted Princess Florisse of Petipa's (or probably Cechetti's) conception is lost. It was left to Anya Linden to give us just that Princess. She danced the role with all the limpid clarity of the young Fonteyn. Physically she is the most gifted dancer to pass through the Wells for years; she has an instinctive gift for rightness.

Time shows improvements

INDIFFERENT casting played havoc with the Fairy variations throughout the first week, but as the week progressed it was most encouraging to see the improvement in Mary Drage's Lilac Fairy. The opportunity, caused by Beriosova's illness, of seven performances in succession, gave Drage a dignity and assurance she had not previously possessed.

Another improvement during the week was in the Cavaliers *pas de six*, where the substitution of Boulton and Chatfield for the two worst first-night offenders made the performance of this modest test of male classical technique at least competent.

C.B.

Jackson at King Florestan's court

IT is hard to imagine anything more dispiriting, after having danced to wild acclaim for months, than facing up to the audience which settled so solidly in the Royal Opera House on February 25, when Rowena Jackson gave her first Aurora.

Not easy, perhaps, to muster wild enthusiasm for anyone in this role after Fonteyn, but Jackson deserves considerable praise for making us forget that she was not Fonteyn. No small achievement.

I cannot remember seeing a dancer develop so quickly in a major role. When we first saw her dance Aurora last summer, she admittedly showed some sort of promise but it looked then as though it would be many years before she could be seriously considered in the front line of Wells Auroras. Perperhaps we, like her in the story, have been asleep

Avril Navarre as a Bluebird in the final act of Sleeping Beauty. *She has recently danced Swanilda in the new production of* Coppelia. *Photo: Baron*

for a hundred years but we woke up to a splendid performance.

Her *Rose Adagio* was nervous: not surprising because it is a ghastly ordeal for anyone. Her first act variation was excellent: beautifully crisp and laundered as befits a girl of sixteen. Her vision scene revealed a sense of poetry particularly in the variation. Her final act had all the dazzle which anyone who has watched her career might have expected. She was immaculately partnered all through by John Hart.

All the faults which were apparent on the opening night were repeated, only the deadliness of the audience made them seem more glaring on this occasion.

Ray Powell replaced Ashton as Carabosse. It seems to have got a rather too busy performance; he should learn from Ashton the undeniable value of the static moment. The pointing of one expressive finger can convey far more than a welter of rushing about. **P.W.**

Navarre as Swanilda

SADLER'S Wells can congratulate themselves on the number of dancers they possess capable of sustaining a full-length role. To this number may now be added Avril Navarre, who has recently made a successful debut as Swanilda in the splendid new production of *Coppelia*.

Navarre is not exactly a newcomer to ballerina roles as some years ago she appeared, although not in London, as Aurora in *The Sleeping Beauty*, but since that time her star has appeared to be in decline, and her emergence now as a possible candidate for promotion to ballerina rank is made all the more interesting.

Like Nerina and Jackson, she has a strong, forthright technique. She can spin with the effortless control of a top and can hold an arabesque with the best of them.

Physically she is well-made, but with the disadvantage of somewhat thick thighs that are not flattered by the classical tutu. Her face is neither fascinatingly beautiful nor interestingly ugly, but has a vivacious quality. Her dancing is hard and glittering, supremely competent, yet still needing the touch of expressiveness that transforms competence into excellence.

Her improvement in every direction during the past year has been noteworthy, and the unaffected brilliance of her dancing has made her one of the most exhilarating of the Sadler's Wells soloists.

As Swanilda she was at her best in the second Act, where her doll-like dancing was piquant and charming, and in the variation and finale of the last Act. Here the razor-edge execution of her dancing had a degree of virtuosity that can never fail to thrill in the theatre. Whether experience will give her the means to portray the warmth and tenderness of Swanilda's character remains to be seen. At the moment her performance excites more than it delights. Still excitement is not such a frequent visitor to our stage that we need be disappointed.

High-spirited Franz

Alexander Grant is an agreeable dancer. He has the knack, common to few, of making the entire audience feel a personal friend. As Franz his high spirits were entirely disarming. He danced well, bringing to his variation and coda that same *élan* that distinguishes all his work, from Ivan to Barber. In all respects bar one Grant's Franz had improved since we last saw it; but he is still not the best of partners. Strangely enough he has all the style of a partner, yet little of the technique. His relationship with his ballerina resembles that between an avant-garde painter and his family—he exhibits without supporting. Probably stage experience of the art of partnering (so far he has had remarkably little) will give him the confidence that, added to the command of the manner he already possesses, could make him outstanding.

When Leslie Edwards first assumed the part of Dr. Coppelius (it was when Helpmann's endearing but wicked comic extravagance in the role was at full tide) he appeared colourless. Now with Navarre and Grant he gave a performance of definite distinction. Not too serious, not too farcical, his whole portrayal shadowed but not obscured by pathos, Edwards fitted well into the new production. A limitation of his miming is his tendency to rely too much on facial expression and too little on gesture and movement; a course that makes him more impressive in the stalls than in the upper reaches of the house. **C.B.**

Gala gala

THE choice of a programme for a royal gala has always caused a certain amount of criticism in the past. Nobody could complain about the programme—*Coppelia* Act II, *Daphnis and Chloe*, *Homage to the Queen*—which regaled the Queen Mother and Princess Margaret on March 9 at the performance in aid of the Sadler's Wells Benevolent Fund and the Sadler's Wells School.

The last act of *Coppelia* turned out to be the ideal opening work for such an occasion. It also showed the younger members of the company at their best. Both Nerina and Blair were far better than on the opening night of this new production, though I still feel that the two lots of *double tours* at the end of his variation tend to give it a ragged finish. Anya Linden again scored a big success with her Aurora and it is a pity that the Prayer variation follows immediately without a pause so that nobody can applaud her.

Fonteyn's best modern role

Having a particular affection for Ashton's *Daphnis and Chloe*, I was very glad that it was given at this performance. It also scored one of the biggest hits on the American tour. How beautifully Ashton has arranged the peasant dance in the opening scene. In fact, the whole work contains some of his most interesting choreography. The final *Danse Generale* has been improved and there is not such a preponderance of straight lines as of old. The new jackets for the girls, in this last scene, are so much better as they give the whole a more festive air.

Chloe is one of Fonteyn's best modern roles. Just to watch her face alone is a great lesson in artistry. Few dancers in the world can interpret the emotional content of music as does she. Her variation to the flute, in the last scene, is exquisite.

It was a pity that such dancing was not matched by the playing of the orchestra, which was very ragged; as also was the singing of the chorus, but perhaps the poor dears were suffering from sore throats. The ballet on the whole wears very well.

Right ballet, right occasion

Ashton's coronation offering—*Homage to the Queen*—was intended for just such an evening and its serves much the same purpose as the *defilé* at the Paris Opéra—almost the entire company appears on the stage. It contains some of Ashton's best choreography, but the company, with the exception of Fonteyn and Somes, fail to realise it as they did when the work was first created. Perhaps they have danced it too often on the American tour and certainly the costumes look incredibly shoddy.

Neither Nerina as Earth, Beriosova as Water nor Jackson as Fire made much impression, though Brian Shaw, as the Queen of the Water's attendant, provided one of the peak moments in his variation. Beriosova, dancing Water for the first time in England, spoilt a nicely danced variation and *pas de deux* by smiling too much—a tooth-paste advertisement sits ill on submarine royalty.

However, all initial disappointment vanished with the *pas de deux* for the Queen of the Air (Fonteyn) and her consort (Somes). They seem to be propelled as if blown by a zephyr, like thistle-down on a summer's day. The masterly pattern of the choreography gives the impression of being aimless, yet the effect is wonderfully contrived. I love the way it never seems to finish and one feels that they are going to be wafted back again. Both were at the top of their form and crowned the evening, as was their right.

Altogether a very satisfactory occasion, with the star performer being the Queen Mother. She seems to exude a combination of beauty, goodness, intelligence and wit—a unique mixture. **P.W.**

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BALLET RAMBERT

AFTER a hard day's work it is not easy to muster much enthusiasm for a journey to the outer suburbs of London. However, Ballet Rambert is one of the few companies which make such a journey rewarding. Their first engagement at the Empire Theatre, Kingston (March 1—6), seems to have been a most satisfactory one.

The programme I saw opened with Gore's *Plaisance*, which, though a good light work most suitable for this position in the programme, appears to have lost much of its gaiety during the years. Mary Munro was charming in the lead, but the rest of the girls were far behind. The work needs re-designing and re-polishing all round.

In the *Nutcracker pas de deux*, Noreen Sopwith sustained the improvement she showed at the performance before the Queen Mother in the Inner Temple earlier in the Winter. She has a nice line and a surety that is very satisfying, though she was not, on this occasion, well partnered by Norman Dixon.

Death and the Maiden is worth retaining in the repertoire provided Mary Munro can dance the Maiden. She is most moving as the girl courted and won by death. The sky cloth does not make nearly such an effective background as black curtains. When it is not possible to see the various figures of the composite Death, the effect can be very strange and unearthly.

Goldwyn consolidates her Giselle

NOT having seen the Rambert *Giselle* since the historic occasion last year when Beryl Goldwyn first gave the title role at Sadler's Wells Theatre, I was interested to see what progress has been made.

The progress was slow but sure. The fine flush of a first performance has died and in its place is a crystallization which, though not so exciting, is more mature. Her first act is tending to become over-dramatic and rather lacks subtlety. Goldwyn now has the perfect foundation upon which to build her true interpretation and there are many little touches she can add to bring her into the front line of Giselles. Her mad scene is intensely moving.

Alexander Bennett, as Albrecht, is now giving a very good blue-print first act. He should direct his performance more to the characters in question in the ballet, rather than the audience. The great Albrechts are those who can make the character, in the first act particularly, live rather than those who can dance it well. Bennett dances and partners excellently, but he has still to get the real tragedy of his dilemma across to the audience. One gets the feeling that his performance is studied rather than felt.

Both their performances were slightly marred by an abundance of kissing noises. The kissing is so adequately implied in the music that there is no need to resort to any more oral realism.

The second act was very good all round and the romantic atmosphere admirably captured. Ann Horn, as the Queen of the Wilis, was better than Joyce Graeme used to be—and that is saying something. She is cold and cruel without ever being grotesque. She has the authority that a leader should have and there is never any question that she is just one of the girls (often it is hard to distinguish the Queen from the rest of the Wilis). Every company could well study the make-up of these Wilis, which gives them such a supernatural look. Every company could also study the way that Rambert has managed to invest this act with a quality that makes it the quintessence of romanticism.

Hugh Stevenson's setting for the second act is the best he has ever done. His first act is rather too heavy, though his costumes, apart from the Prince and his entourage, are possibly the most suitable we have seen.

Congratulations to Gillian Martlew for bringing life to that ill-used and frequently ill-considered character—Bathilde. **P.W.**

AFTER another provincial tour, Ballet Rambert will again be back in London. In the first two weeks of June they will appear in the Open-air Theatre in Battersea Park; for the last two weeks in June they will return to Sadler's Wells Theatre for a short season. Before then, John Cranko will mount a new work for the company and so yet another distinguished choreographer will be added to the honourable list of choreographers who have helped to make this one of the most remarkable repertoires in the world.

BALLET COMIQUE

THE new company, with George Kirsta as Artistic Director, opens a provincial tour in Liverpool on April 26. The principal dancers are Irene Skorik, Xenia Palley, Domini Callaghan, Michel de Lutry. Stanley Williams (from the Royal Theatre, Copenhagen) will be Ballet Master as well as a principal dancer. Soloists include: Herida May, Denys Palmer, Peter Darrell, Josephine Gordon, Mary Duchesne, Pearl Gaden and Derek Westlake. Sonia Arova and Erik Bruhn are announced as guest artists.

The repertoire includes: *Lac des Cygnes* (Act II), with the Ivanov choreography re-produced by Michel de Lutry; *Shadows of the Past* by Jack Carter to an assortment of music arranged by Leonard Hancock, with the book and designs of George Kirsta; Massenet's *Le Cid*, with choreography by Michel de Lutry and designs by Jean de Caliborda; *Junior Clerk* to Lennox Berkeley music, Deryk Mendel choreography and designs by Ralph Koltai; *Fountain*, with Peter Darrell choreography to Fauré music and decor after Claude Nicholas Ledoux. *Eugene Onegin Suite* to Tchaikovsky music and choreography by Victor Gsovsky, with designs by George Kirsta.

Other new works are promised from John Taras, Heinz Rosen and Erik Bruhn.

Paco Ruiz, nephew of Antonio, in his Farucca *which has scored such a success in the present season at the Stoll Theatre.*
Photo: John Graham

CONTEMPORARY DANCE THEATRE

Anne Gardon, who made her English debut at Toynbee Hall on February 8, has appeared widely on the continent. Her first solo was a tripping little number which reminded me irresistibly of a celebrated parody by Joyce Grenfell. After this it was difficult to take her seriously, although her grandiose programme notes revealed that she wanted to be taken very seriously indeed. Her elementary posturing, however, expressed nothing of her naive and supposedly cosmic themes. Her costumes, incidentally, were the most unbecoming I have seen on any dancer.

Sharing the programme was Lottie and Ernest Berk, who were trained at the Wigman school and have worked in this country for many years. She has a forceful but not unattractive personality; he is disconcertingly aggressive in appearance and manner. Their solos were simply display pieces, which revealed an unimpressive technique. The connection with the music was often far from apparent. Only one of their duets attempted an interesting theme, the relationship of a married couple, but even here they appeared to have no real point to make.

The justification of the modern dance is its expressiveness. This programme showed a remarkable lack either of expressiveness or of ideas worth expressing. The ideals of the modern dance, in fact, are realised far more in ballets such as *Daphnis and Chloe, Orpheus, Lilac Garden* or *Harlequin in April*. **John Percival**

THE next guest artists with the Contemporary Dance Theatre are Liza Czobel and Alexander Von Swaine, who will appear at Toynbee Hall on April 5.

Liza Czobel was originally a first soloist with the Jooss company. During the war she was a soloist in all the Swiss theatres In 1948 she returned to Germany as guest soloist at the State Opera in Hamburg and in Cologne.

Alexander Von Swaine started his career with Max Reinhardt. Later he was first solo dancer at the Berlin opera houses. He has given recitals all over the world and has been guest artist at La Scala, Milan, and the Rome Opera.

TELEVISION

Four o'clock in the morning blues

Given on March 9. Choreography by George Carden. Music by Malcolm Rayment. Settings by Stephen Taylor. Written and directed by Ernest Borneman. Produced by Denis Vance.

The Players:

Jo	GEORGE CARDEN
Marie	PAMELA CHARLES
Martino	HARRY ROSS

with

James Thomason, Henry Manning, Denis Holmes, Kim Mills, Derek Kirby, Alan Gabriel, Robert Harrold, George Gerhardt, Hazel Johns, Valerie Jene, Carol Day, Valerie McCandless.

ERNEST BORNEMAN, a German-born Canadian novelist, former director of the film department of UNESCO in Paris, has for his first television production devised a dance drama on a Tchekhovian theme with a modern twist. Jazz is used for the musical score, whilst a libretto for two singers, combined with a verse sequence and six short ballets, are used to illustrate the plot.

The scene is set in a night club, the last guests have departed, the air is filled with cigarette smoke, the waiters have begun to stack chairs on tables, the manager is checking the night's takings, the band have started to pack away their instruments. The pianist, whilst putting on his coat, mechanically begins to tap out a rhythm on the keys, gradually taken up by the other members of the band, who now start to unpack again.

Two dancers, Jo and Marie, who play the principal roles in the drama, emerge from their dressing-rooms to listen to the band, they start to remember various episodes in their career—the dread auditions, sordid parties, sleepless nights, one-night stands, cheap hotels, are all brought before them in a series of flashbacks.

Here was a production abounding with ideas, over which a great deal of time and thought had obviously been expended; but unfortunately ideas alone are not enough. There was also a script which was a bundle of clichés, featuring such lines as 'Love, what's love,' and 'The candle grows dim.' A script which always remained pretentious; in consequence the well-played characters never really came to life.

The production, by nature of its construction, was episodic; there was little continuity, the overall effect being that of a series of disjointed scenes. The best being the verse sequence describing the rigours and monotony of the one-night stands. Here a great deal of imagination was shown and there were some excellent shots of bleary-eyed characters shooting dice, of a bus threading its way through the night, of artists asleep with their instruments by their sides, all culminating with the awful crash when the driver feel asleep at his wheel.

On the other hand we were shown an audition scene, when the dancers performed before the most absurd looking impresario, complete with beard, cane, cloak, cigar, wide brimmed hat; almost a variety sketch on his own. This completely distracted one from working up any enthusiasm over the ballet. An astonishingly sordid party, which could have been cut with effect, destroyed any sympathetic leanings one might have had for either of the principal characters.

The choreography was, on the whole, imaginative; but the ballets suffered from bad lighting. There were few close-ups, the camera not being used to its best advantage. On one or two occasions the partnering was faulty, the lifts being badly executed, but the ballet sequence which took place in the hotel bedroom was very well danced.

The decor for the club scenes was very good, the atmosphere being well captured, but when the cameras left the club the standard fell; there was an inadequately designed street scene, and, for some vague reason, we were privileged to a highly uninteresting shot of a rather weird looking drainage pump.

The music was effective, proving that jazz could equally well be used as a medium for tragedy as for musical comedy. **Nicholas Baker**

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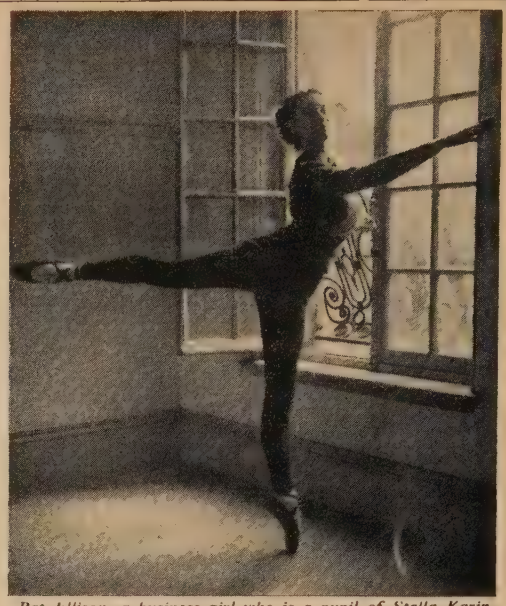

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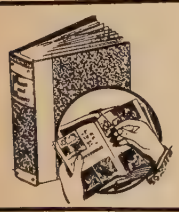

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Dancers of the Azuma Kabuki company of dancers and musicians from Japan who have recently scored such a success in New York. The dancer on the extreme right is Masaya Fujima.

Dance and Dancers . . . in America

by Arthur Todd

AZUMA KABUKI DANCERS FROM JAPAN

THE Azuma Kabuki Dancers and Musicians from Japan, who opened a four week New York engagement at the end of February, scored a triumph with press and public alike. Their engagement was extended almost at once and, as we go to press, their second programme will take them through March 21, after which time the company will fulfil engagements in Boston, Philadelphia and Washington before they leave for their European tour.

That the Kabuki Dancers have had such a great success with broad general audiences in New York is due in no small degree to the fact that their entire presentation is, in addition to everything else, superb theatre.

Certainly it is a fusion of dance movement, music, dramatic impulse, that is further enhanced by magnificent costuming and fine decor, all of which is constantly beautiful to observe. Technically it appears that this dance form does not make extreme demands on the performer in the way of execution. Rather, it is an art form that is stylised and formally conceived. Bodily movements resemble heightened gestures and the face usually remains a mask.

Authority based on long tradition

Authority and subtlety are two of the most important characteristics evident in this company of twenty-five dancers and musicians. Everything they perform is based on long tradition and is beautifully in proportion. Even the programme itself is planned this way and *Sambaso* (Offering To The Gods), the opening number, starts with a dancer who strikes fire with flint and steel (for luck) and scatters salt (for purification) on the cypress platforms that are used for the dances. The musicians enter and take their places and then the dancing begins.

The dancing is described as " a stylised choreographic movement, usually telling a story," and this is accompanied by the chant of narrators, or, sometimes, the dancers themselves and the musicians. For music there are low and high-pitched drums and stringed instruments, such as the samisen and the koto, flutes and gongs.

One of the Kabuki's most spectacular dances is *Tsuchigumo* (The Dance of the Spider). Adapted from the Noh dance-drama of the same name, this work tells of a monster spider who, in the form of a priest, wanted to spread his web over all Japan. Before he is cornered, he throws an actual web, resembling threads of raw silk, over the entire stage, forming an unforgettable moment of stage magic.

Quite different in feeling is *Ninin-Wankyu* (Memories) that tells of the visions of a mad lover who imagines that he is dancing once again with his lost love. The dance shows the contrast in his two states of mind, showing him bereft of his senses in quest of his departed beloved and, again, in moments of illusion, when he lives in happiness with her.

The Kabuki Dancers and Musicians were presented in America by S. Hurok with the cooperation of H.I.H. Prince Takamatsu, the Emperor's brother, and the Japanese Ministry of Foreign Affairs. The company was headed by Tokuho Azuma, Kikunojo Onoe, Masaya Fujima, Katsutoji Kineya and Rosen Tosha.

ROYAL WINNIPEG CO.

DURING mid-February The Royal Winnipeg Ballet opened its first tour of the United States at the National Theatre in Washington with Alicia Markova as guest star for three of its performances. Of its new works, Gweneth Lloyd's *Shadow On The Prairie* and *The Shooting of Dan McGrew* came in for the majority of acclaim, though Arnold Spohr's *Ballet Premier* and *Intermede* were also well regarded.

Of the dancers, Carlu Carter, Jean Stonehem and Bill McGrath made the strongest impression. Even more important, perhaps, was the fact that critics found the company talented, disciplined, technically proficient and obviously full of integrity.

NATIONAL BALLET OF CANADA

THE National Ballet of Canada also returned to the United States, opening its tour at Buffalo, New York, with the two act version of *Giselle* and Antony Tudor's *Gala Performance* as an afterpiece. Celia Franca's performance in *Giselle* was particularly well received, the company itself was very well liked and there was much favourable comment for Kay Ambrose's handsome settings and costumes.

AWARD TO DORIS HUMPHREY

THE third annual Capezio Dance Award was formally presented to Doris Humphrey on March 9 at the St. Regis Hotel before an audience of notables in the dance world. The Committee making the selection for this 1954 award was composed of Martha Hill, Director of the Juilliard Dance Division and co-director of the American Dance Festival; John Martin, of the " New York Times "; Walter Terry, of the " New York Herald Tribune "; and Anatole Chujoy, Editor of " Dance News." Miss Humphrey was cited by the committee for " her creative leadership in the modern dance and for the repertoire of high distinction with which she has enriched it." In addition to this citation there was a cash award of five hundred dollars.

DANCING IN MUSICALS

TWO recent additions to the Broadway dance scene have been *Kismet* and the revue, *John Murray Anderson's Almanac*. The latter is a bright and brilliant revue that is chiefly notable for introducing Hermione Gingold, the British comedienne to Broadway. Its chief emphasis was placed upon a series of satirical and sardonic sketches. Unfortunately, the music and lyrics were not on a similar level and this left choreographer Donald Saddler with little material to build his dances upon. Nevertheless, he did distinguish himself in the staging of the songs and musical numbers and here his approach was fresh and commendable.

Kismet to Borodin

KISMET is a huge, lavish and romantic musical spectacle more in the tradition of the old fashioned operetta than the contemporary Broadway show. Its score by Alexander Borodin, chiefly from *Prince Igor*, provided it with suitable music for conventional songs. This score also provided a setting for some turbulent dances and it was chiefly these, staged by Jack Cole, that provided this musical's major animation. Employing a minimum of dancers (two soloists, two men and a group of six girls), Mr. Cole used them so adroitly that the results were remarkable. For Beatrice Kraft he devised a beautiful Oriental dance to suit her role as a princess from Bangalore and for Florence Lessing there was a solo in traditional Hindu style. Jack Dodds and Marc Wilder, formerly in Mr. Cole's own concert company, were particularly noteworthy, especially in a whirling dervish dance.

NEWS IN BRIEF

FRED C. SCHANG, President of the Columbia Artists' Management, has signed Maria Tallchief, currently of the New York City Ballet, as prima ballerina of the newly re-activated Ballet Russe de Monte Carlo, which is to tour America for thirty weeks next season. Miss Tallchief's new contract will allow her to visit the West Coast with the New York City Ballet this summer, will also grant her leave to rejoin the company for its next European tour in 1955.

FREDERIC FRANKLIN has been signed as premier danseur and will also be *maitre de ballet* for Ballet Russe. Other leads include Nina Novak, Gertrude Tyven, Yvonne Chouteau, Irina

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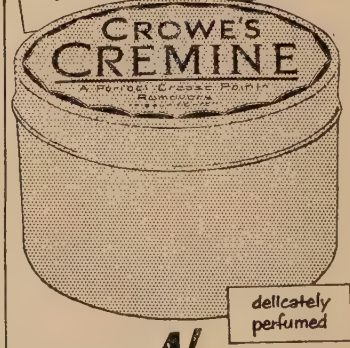

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Borowski, Leon Danielian, Victor Moreno and Alan Howard. Incidentally, Michael Maule is also leaving New York City Ballet to join Ballet Russe de Monte Carlo next season.

THE seventh annual session of the School of the Dance and its attendant American Dance Festival at Connecticut College, New London, Connecticut, have just been announced. This year the faculty will be headed by Doris Humphrey, Jose Limon and Valerie Bettis and there will be master classes by Martha Graham, contingent on the conclusion of her European tour.

TANAQUIL LECLERCQ, of the New York City Ballet, was operated on for appendicitis and was not expected to be able to rejoin the company during its current season . . . . Zachary Solov was guest speaker at the New York Ballet Club's recent meeting . . . . Modern dancer Iris Mabry gave her first New York City performance in over four years at the Brooklyn Academy of Music on March 5 . . . . Nora Kovach and Istvan Rabovsky joined the Ballets de Paris of Roland Petit for the remaining three weeks of its New York season and appeared in the *pas de deux* from *Don Quixote* . . . . Mia Slavenska and Frederic Franklin joined the International Repertory Ballet Company of Pittsburgh, Pennsylvania, for a tour of Florida during the month of March . . . . George Skibine has been invited to stage the dances for *The Raven*, a new music-drama . . . . In the first such performance since the 1946-47 season, the Metropolitan Opera presented an evening of ballet and opera excerpts on March 27. Included in this programme were the Bacchanale from *Samson et Dalila* and The Dance of the Hours from *La Giaconda*, with Janet Collins as featured soloist and the full *corps de ballet*. . . . **A.T.**

SPAIN

VETERAN dancer, Vincente Escudero, is touring the country " for the last time " before going to Paris, where he is to open a school of Spanish dancing. He has been giving recitals with Carmita Garcia and guitarist Antonio Zori and pianist Gerardo Gombeau.

As well as dancing, Escudero gives lectures about " true flamenco dancing." The lecture is interesting for what he has to say about the necessity for Spanish dancers to dance like men and not in the effeminate way; he also exposes the many tricks used by well-known Spanish dancers of today, such as metal taps under the shoes for the *taconeado*, acrobatic jumps, ballet tights, etc.

PILAR LOPEZ has been giving a season at the Teatro Alvarez Quintero in Madrid. Though there has not been anything really new, everything has been very well done. The season is useful as a general rehearsal for the company's next tour of the Americas.

Alberto Lorca has had to give up dancing for the time owing to ill health and is now ballet master of the company. His place has been taken in the dancing roles by Ernesto Lapeña.

The programmes have been similar to those recently given at the Stoll Theatre in London. Pilar Lopez and Manolo Vargas gave the Granados *Danza XI*, never seen in England, but which they also gave in the film *Duende y Misterio del Flamenco*, which is to be shown in London by the British Film Institute at the National Film Theatre during May and June. Vargas also has a new solo, *Danza del Chivato*, to the music of Gustavo Pittaluga.

MARIEMMA has been discussing with the composer, Rodrigo Rodrigos, plans for a new work, which is to have costumes and decor by Salvador Dali. If the project materialises it should be a very important work.

ROSARIO, together with Roberto Inglesias and Aida Ramirez, has just returned from the States. She is busy preparing a second programme. Her company is booked to appear in Latin America during the Spring. **Geeno Garr**

Dance and Dancers . .

PARIS OPÉRA

Oberon reconstructed

ON February 12, to the sound of the magic horn, the revival of *Oberon* revealed splendours of the class of *Les Indes Galantes* and has been welcomed as one of the most important productions the Opéra has staged.

For the production of this work at Covent Garden in 1826, £7,000 was expended and Weber remarked that he would never see anything that he would like so much. This time months of hard and detailed work were necessary to prepare for the spectacular success conceived and directed by M. Maurice Lehmann.

Undoubtedly the victory is due to the producer and his assistants; stage designer, machinists and electricians.

Jean-Denis Malclès has created with much taste and a sense of poetry the symphony of forms and colours which leads the entranced spectator from Oberon's shadowy grottoes to the palace of the Caliph of Bagdad and the patio of the Bey of Tunis with its laurel trees, to finish with an apotheosis in a sort of pearly shell with submarine foliage. Two drop-curtains and eleven sets form the frame for the numerous scenes (from the harbour of Ascalon to the Emir's harem), which Malclès has peopled with sylphs, ondines, janissaries, courtesans and bayaderes, who are dressed with an inventive variety that deserves great praise. The young designer, whose work is already known by *Cinderella* (Sadler's Wells Ballet) and *La Fiancée du Diable* (Ballets des Champs-Elysées), has been able to arrange the flowing muslin and the velvet of the caftans with a very romantic feeling for the " marvellous."

A particular tribute must be paid to the machinists, who, in the background and with miraculous rapidity, made the sets appear and vanish as in a dream, and also to the electricians, who conjured up the gentle dusk for the grove of the King of the Elfs, the lightning of the tempest, and the foaming of the waves as they break on the deserted strand.

Regarding the music, Weber's score, which lasts nearly four hours, has been revised and completed by Henri Busser. To Wulner's version, praised by Wagner, he has in fact added a few pages from Weber's other works: the *Grande Polonaise* for an *interlude;* and, for divertissements, *Variations on an original theme, the Concertstück*, and the *Sonatas in D major and A flat.* Constantine Araujo, Denise Duval, Nicolai Gedda and Roger Bourdin sing the principal rôles.

Nor were choreographers and dancers lacking in the impressive list. Unfortunately it must be recorded that the place allotted to them was small, entirely subservient to the exigencies of the work, and very inferior to the talents they had to contribute.

In Act I Harald Lander arranged a grand divertissement in the Palace of Bagdad, which was a little monotonous. Micheline Bardin displayed her studied charms competently before Michel Renault, who was more embarrassed by a *variation* rich in *gargouillades*. Josette Clavier made a graceful appearance. In consequence of the sudden illness of Albert Aveline, Serge Lifar took almost entire charge of the other divertissements. What meagre place and importance that was given them gave little chance for Liane Daydé, Madeleine Lafon and Christiane Vaussard to show their worth.

Seen from the spectacular viewpoint, the animation of the groups was ingeniously conceived, and the facility of the *ensembles* and particularly the use of sylphs in the tempest scene added greatly to the general effect.

Because it was wholly aerial, the flying ballet, which was to recall Didelot and the Romantic Ballet, displayed the art of the machine rather than of the dance.

In Act III Nina Vyroubova, in the more interesting rôle of Roxane, showed much power of expression and enhanced her *variation* with several fine *développés*. While doing justice to the efforts of an admirable *corps de ballet* reduced here to an almost elementary *figuration*, both of *étoiles* and of choreographers, one may hope that they will soon have an opportunity of showing their worth. *Oberon* is a spectacle of great magnificence whose splendour is lavished in generous profusion.

SUSANA AND JOSÉ

EACH winter sees a procession of dancers making the journey from Spain to Paris, dancers of all types, talents and reputations. On the ladder of importance which stretches from Antonio to numerous, often unconvincing attempts, it seems that Susana and José found a worthy rung in their Parisian début.

Aristocratic rather than popular, they do not rely too much on the Andalusian style, but prefer the charm and grace of Castile and Aragon. They make use of well-known themes and hesitate neither to transpose three love affairs of Don Juan or the legend of Orpheus, nor to present dances which are not directly derived from folklore.

Their choice of music and costumes and their interpretation denote a pure classicism and an intelligence which is a little cold, but full of distinction.

IN FRANCE

by Marie-Francoise Christout

NEWS IN BRIEF

ACCOMPANIED by Ivan Petrov, baritone of the Bolshoi Theatre, Moscow, the Ukrainian dancer Gueorguii Orvid is shortly to visit Paris.

AT the head of a company of nine dancers, Lycette Darsonval left Paris on February 14 for East Berlin, Leipzig and Dresden, where she will present two programmes of ballet entitled *Three Centuries of Dance at the Opéra* and *The Romantic Ballet at the Opéra*. Richard Blareau is musical director

LONDON'S Festival Ballet had a very good reception at Monte Carlo. Yvette Chauviré joined the company as guest artist, and among other rôles danced the Snowflake Fairy in *Casse-Noisette*.

AT the Munich Opera House, Irène Skorik and Heino Hallhuber have recently created the leading rôles in a ballet inspired by the Chinese legend of Turandot, with music by Gottfried von Einel and choreography by Pino Mlaker.

LUDMILLA TCHERINA is now in Hollywood taking part in a film about Atilla called *Sign of Pagan*.

JEAN COMBES arranged the divertissements in the new opera-ballet by Henri Tomasi, *L'Atlantide*, created at the Mulhouse Opéra on February 26. Ethery Pagava plays the rôle of Antinéa, in which she replies by the charm of her dance alone to the tenor Saint-Avit in an original mixture of lyric duet and choreographic *pas de deux*. The libretto is by François Didelot, the sets and costumes by Eugène Fuchs.

Michel Renault surrounded by Mlles Bardin, Clavier and Guillot.

This scene is from Act 1 of Weber's opera, Obéron, *which has just been revived as a great spectacle at the Paris Opéra.*

The choreography for this part was arranged by Harald Lander and takes place in the Palace of Bagdad.

Serge Lifar was responsible for the choreography in the divertissements in the rest of the opera.

Photo: Lido

Ballet Dates

SADLER'S WELLS BALLET
at Covent Garden

March
25 *Swan Lake* (Jackson, Field)
26 *Veneziana, Homage to the Queen, Patineurs*
27 (M) *Coppelia* (Lindsay, Doyle)
27 (E) *Veneziana, Daphnis and Chloe, Patineurs*
29 *Cinderella* (Fonteyn, Somes)
31 *Cinderella* (Nerina, Rassine)
April
1 *Veneziana, Daphnis and Chloe, Homage to the Queen*
2 *Coppelia* (Dale, Shaw)
3 (M) *Swan Lake* (Fonteyn, Somes)
3 (E) *Swan Lake* (Nerina, Rassine)
5 *Swan Lake* (Jackson, Field)
6 *Cinderella* (Nerina, Rassine)
7 *Swan Lake* (Fonteyn, Somes)
8 *Coppelia* (Dale, Shaw)
9 *Veneziana, Shadow, Job*
10 (M) *Shadow, Daphnis and Chloe, Veneziana*
10 (E) *Swan Lake* (Nerina, Rassine)
12 *Sylvia* (Fonteyn, Somes)
13 *Sylvia* (Nerina, Rassine)
14 *Sylvia* (Beriosova, Chatfield)
15 *Patineurs, Homage to the Queen, Job*
17 (M) *Sylvia* (Beriosova, Chatfield)
19 (E) *Sylvia* (Nerina, Rassine)
17 *Veneziana, Giselle* (Fonteyn, Somes)
21 *Checkmate, Symphonic Variations, Homage to the Queen*
22 *Coppelia* (Beriosova, Chatfield)
24 (M) *Patineurs, Giselle* (Clayden, Rassine)
26 *Patineurs, Symphonic Variations, Homage to the Queen*
29 *Veneziana, Giselle* (Fonteyn, Somes)
May
1 *Veneziana, Checkmate, Homage to the Queen*

SADLER'S WELLS THEATRE BALLET
at Sadler's Wells Theatre

March
31 *Haunted Ballroom, Lady and the Fool* (London premiere), *Puerta de Tierra, Facade*
April
2 *Haunted Ballroom, Lady and the Fool, Puerta de Tierra, Facade*
3 (M) *Swan Lake* (Act II), *Lady and the Fool, Puerta de Tierra, Facade*

BALLET RAMBERT

March
22 Palace, Plymouth
May
17 Playhouse, Oxford
31 Open-air Theatre, Battersea Park (two weeks)
June
14 Sadler's Wells Theatre (2 weeks)
28 Theatre Royal, Windsor (2 weeks)
July
26 Tor and Torrington Festival, Barnstaple
August
9 Birmingham Repertory, Birmingham (3 weeks)
September
6 Civic Theatre, Chesterfield
13 Marlowe Theatre, Canterbury

FESTIVAL BALLET

April
22 Liceo Opera House, Barcelona, followed by tour of Spain and Portugal
July
12 Royal Festival Hall, London (12 weeks)

ANTONIO AND HIS SPANISH BALLET
at the Stoll Theatre, London
Season extended to April 3

BALLETS DE FRANCE DE JANINE CHARRAT
at the Stoll Theatre, London, from April 6 to 24

April
6, 7, 8 *Symphony, Aubade, Black Swan, Les Algues*
9, 10 *Aubade, Concerte de Grieg, L'Ecuyere, Pas Classique, Le Massacre des Amazons*
12, 13 *Heracles, L'Ecuyere, Pas Classique, Les Algues*
14, 15, 17 (M & E) *Concerte de Grieg, Symphony, Black Swan, Massacre des Amazons*
19 (E) *Le Jeune Homme et la Mort* (Babilée and Phillipart)
19 (M) *Symphony, Black Swan, Les Algues*
20, 21, 22 *Danseuse des Degas, Pas de*
23, 24 *Trois Royale, Jeune Homme et la Mort* (Babilée and Phillipart)
Don Quixote, Les Algues

ALICIA MARKOVA CONCERT TOUR
with Milorad Miskovitch

March
25 St. Andrews Hall, Glasgow
27 Sophia Gardens, Cardiff
29 St. George's Hall, Bradford
April
1 De Montford Hall, Leicester
3 City Hall, Newcastle-upon-Tyne
6 City Hall, Sheffield
8 Civic Hall, Wolverhampton
10 Brangwyn Hall, Swansea
13 Guild Hall, Southampton
15 Royal Albert Hall, London

BALLET COMIQUE

April
26 Royal Court, Liverpool
May
3 Opera House, Manchester
10 Grand, Leeds
17 King's, Edinburgh
24 King's, Glasgow
31 Hippodrome, Bristol
June
7 New, Oxford
14 Royal, Newcastle
28 Pavilion, Bournemouth

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at Toynbee Hall, London

April
5 Liza Czobel and Alexander Von Swaine

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Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested)

CLAIRE BARNETT, "Mont Edgcumbe," Queen's Road, St. Helier, Jersey, C.I., wants b.c., m. or f., m.a. 19, o.i. modern musicals, opera, travel, reading, ls. French, p.r., former student Sadler's Wells School.

MAUREEN WHITTINGHAM, 43 Cromwell Avenue, Whalley Range, Manchester, 16, wants b.c. anywhere, m. or f. age 16-20, m.a. 15, o.i. all forms of dancing, films, swimming, reading, p.r., all answered.

BARBARA LEAR, 225 Deakin Avenue, Mildura, Victoria, Australia, wants b.c., f., age 14-16, from Sadler's Wells Ballet School, m.a. 14, and I am a ballet student, o.i. reading, swimming, collecting records, p.r.

ROBIN KERR, 131 High Street, Dumfries, Scotland, wants b.c., m., age 25-30, England or anywhere abroad, m.a. 26, o.i. music, drama, p.r., all answered.

WIL BESS, 8 Elise van Calcorstraat 8, The Hague, Holland, wants b.c., m., in Paris, Copenhagen and Stockholm areas, m.a. 18, o.i. modern and classical music, reading (modern works), photography, ls. French, Dutch, English, p.r.

PIERRE CHRISTIAN, 14 Spaarnelaan, Haarlem, Holland (dancer), wants b.c., esp. dancers or dance students, m. or f., age 20-30, anywhere, m.a. 20, ls. English, French, o.i. art, p.r.

ITALY

ITALIAN Ballet performances last season at the Rome Opera included a programme of Massine ballets in homage to the choreographer's great contributions to the world of the dance.

On this occasion a new Massine ballet called *The Dryads* was given its world premiere. This work, to the music of Chopin, is a development of *Variations Classiques*, first presented in Chicago in 1944, when it was danced by only 16 dancers.

The new work is greater in conception in every sense; the music was orchestrated by Vieri Tosatti for a large ensemble, and Massine has used many more executants.

The ballet is classical and romantic in its ideas, but Massine has moulded the *corps-de-ballet* plastically.

The part of Flora was danced by Yvette Chauviré with tremendous success, which was shared by Guido Lauri, Walter Zappolini and the whole of the company.

The second ballet was the ever popular *Tricorne* danced by Mariemma and Massine himself.

The programme finished with *Beau Danube*, with Jacqueline Moreau as the Street Dancer, Guido Lauri as the Hussar.

It was rather disappointing that five dancers fell during the evening, which points to the fact that the Opera house stage staff should fill up the holes and try and make the stage less slippery.

BORIS ROMANOFF is mounting the full length *Sleeping Beauty* in Rome now, which will be given in April.

The new ballets at La Scala are *The Palace of Crystal* by Balanchine; *Mario and The Magician*, a new work; and Copland's *Appalachian Spring*, both mounted by Jerome Robbins. Previous ballets presented again were Fokine's *Daphnis and Chloe*, Wallman's *Fiume Inamorato*, *Tricorne* and *Capriccio*.

Peter Dragadze

NEXT MONTH

Look for VIOLETTA ELVIN on the front cover of the May number of DANCE AND DANCERS, **which will also contain:**

Picture supplement of Cranko's *Lady and the Fool* **for Sadler's Wells Theatre Ballet, Holmes'** *Common Ground* **and Carter's** *Life and Death of Lola Montez* **for Ballet Workshop and the new works given by Ballet de France. The season of Martha Graham in review, together with an article on the various scores which were heard in England for the first time.**

The issue will also contain pictures and personalities from all over the world, together with all the usual features.

CLUBS

NOTTINGHAM

The Nottingham Ballet Club. Sec.: Miss M. E. Nevin, 136, *West Bridgford, Notts. Tel.: Nottm.* 88166.

RECENT monthly meetings have included talks by Major Derrington and Peggy van Praagh and a film show. On February 17 Mr. Boycyuk, the teacher of a local group of Ukrainian dancers, gave an illustrated talk on Dances from the Ukraine; on March 31, Henry Graveney, of the Nottingham Playhouse, gives a talk on Ballet Design.

Classes in ballet are taken fortnightly by Mde. Nina Dolgova, and meetings are held weekly at the Claremont Road School at 7.30 p.m.

SHREWSBURY

The Shropshire Ballet Club. Sec.: Miss Mary Caloe, 37, *Copthorne Drive, Shrewsbury.*

THE Club meets fortnightly, Miss Wendy Everest taking a ballet class at the beginning of each meeting. In January the club had a visit from one of its vice-presidents, Margaret Graham, who is a teacher at the Sadler's Wells School. A film show is being arranged. At the end of the season the club is organising a dance.

YORKSHIRE

The Yorkshire County Ballet Club. Sec.: Miss Esmee S. Turner, 26, *St. Margaret's Avenue, Tong Street, Bradford*, 4.

THE club meets on the second and fourth Tuesday of each month. On January 26 a talk and demonstration was given by a former Hungarian ballerina, Mrs. Marietta Nettl. On February 9 Miss Eleanor Clark was to give an illustrated talk on ballet technique, and on February 19 a film show has been arranged in conjunction with the Bradford Cine Club.

COVER STORIES

This month's front cover, by Angus McBean, is of Nadia Nerina in Ashton's *Sylvia*, **which will return to the Sadler's Wells repertoire in the middle of April.**

NADIA NERINA was born in Cape Town, South Africa, in 1927. She studied under various teachers, including Mary Skeaping, and won a number of awards. After the war she came to England and joined the newly-formed Sadler's Wells Opera Ballet (now the Sadler's Wells Theatre Ballet) in 1946. The following year she transferred to the Sadler's Wells Ballet at Covent Garden, though she did return to her first company for a time for a provincial tour and another season at the Wells.

Her first created role was as the Circus Dancer in Andrée Howard's *Mardi Gras* and while she was still with the Theatre Ballet danced as widely varied roles as the title part in *Khardra*, in the *Vagabonds* and in *Casse Noisette*. Her first full-length role was in the title role of *Cinderella* at Covent Garden in 1951. Since then she has danced, with growing authority, the ballerina roles in *Swan Lake*, *Sleeping Beauty* and *Sylvia*. In March of this year she had the honour of dancing Swanilda on the first night of the new production of *Coppelia* at Covent Garden. Possessing fine technique and a bubbling youthful personality she is set fair to becoming one of the most important of the future Wells ballerinas.

This month's back cover, by Serge Lido, is of Janine Charrat and Peter Van Dijk in *Les Algues*. **Both they and it will be seen during the season of Ballets de France de Janine Charrat at the Stoll Theatre, London, during April.**

CHARRAT was born in Grenoble, France, and was trained at the school of the Paris Opera. She made her debut in recital at the age of 12 and was the child star of the film *La Mort du Cygne*. She danced at the Diaghilev exhibition in Paris in 1939 and became ballerina of Ballets de Cannes in 1942. With this company she danced many classics and some original creations. From 1942-44 she gave a series of concert recitals with Roland Petit at Salle Pleyel and also with Serge Lifar. She was ballerina and choreographer with Les Ballets des Champs-Elysées on its foundation and created *Jeu de Cartes* to the Stravinsky music of the same name. She first appeared in London as a dancer with Lifar's Nouveau Ballet de Monte Carlo in 1946, for which company she was also ballet mistress. She was also ballerina and choreographer with Ballets de Paris when it started in 1949, creating *Adame Miroir* and *La Femme et son Ombre*. Since then she has appeared with success all over Europe, and her full-length work, *Abraxas*, has enjoyed great popularity in Germany and Sweden. She started Ballets de Janine Charrat in 1942.

PETER VAN DIJK is twenty-four years of age and was born in Bremen. He was the star and ballet master at the State Opera in Berlin before he joined Ballets de Janine Charrat last year. He comes to England, for the first time, with the reputation of being one of the outstanding male dancers of today.

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Dance and Dancers

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Peter Van Dijk Janine Charra